VOGUE

Spring Coat Plan

•

New Materials

•

Vogue Designs for Dressmaking

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
February 15, 1946
Price 35 Cents
40 Cents in Canada

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QUALITY
STYLE
CRAFTSMANSHIP
FORSTMANN
100% VIRGIN WOOL
COPR. F.W.CO.
THIS LABEL IDENTIFIES
THE FINEST WOOLENS IN THE WORLD
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

How to use this issue of

VOGUE

to sell short coats . . .

Vogue says: "Short coat—collector's piece." See seven over-almost-everything versions on pages 86 and 87. Comb your own stock and "on orders" for "the beautifully designed little collector's piece . . . the abbreviation for coat." When you headline an advertisement, Vogue says: "Short coat—collector's piece"—or when you give front windows to the theme—include these specific short coat fashions:

White wool for the South or North
Dinner coat with gilt elegance
Beloved neutral wool short coat
Golden fleece coat, good as it sounds
Belted smock coat—for shorts or city-wear
Most formal—black rayon satin dinner coat
Briefest coat—for flared or pleated skirts

This spring the short coat covers everything from shorts to evening dresses. It may be made of anything from flannel to satin. It may be worn North or South. It makes a costume of the simplest skirt-and-jersey. The short coat is slated for a long success-run! Let Vogue's applause for this fashion work for you in your promotion of this spring's short coat.

to sell spring furs . . .

Vogue says: "Fur coat—spring version" and photographs a Persian Lamb bolero for afternoon and evening on pages 122 and 123. If you have trim, sleek fur jackets or boleros with waistline clearance for a deeply belted tweed skirt—or a draped dinner dress—Vogue's theme is the pace-maker for new business.

to sell dresses . . .

Vogue says: "Dinner fashions . . . two exposures"—quote that in your headline for an advertisement on evening fashions similar to those sketched on pages 92 and 93. Both the long and the short suit or dress can go to the same party. "The difference," as Vogue points out, "is not of degree of dress but point of view, personal choice." Artwork, copy (certainly direct selling) should stress the new lengths in evening fashions. The long skirt cut short at the ankle and the short skirt in its new, longer length. This is the keynote in formal clothes for now and later. A new promotional viewpoint!

Vogue shows the news in American Modern prints on pages 110 and 111. Don't overlook our brilliant, imaginative print show if your interest lies in ready-to-wear exclusively and not in fabrics. Some of these prints will make a personal appearance in made-ready spring dresses. All of them in their free, fresh patterns are typical of the finer prints you'll sell in dresses to wear as soon as they're delivered—on and on. If you have dresses in prints that have a "don't-ask-me-why quality and couldn't possibly exist anytime but now," display them in front windows. Group them within frames that suggest a gallery of pictures. Order cards—Vogue says: "American Modern—print news in dresses."

Vogue says: "If you're neither too young nor too old—soft suits and feminine evening clothes." The photographs on pages 118 and 119 show suits and dresses with the "soft lines, beautiful materials and workmanship" that women prefer and have always preferred. The quality story is a fine story if you have merchandise to back your promotions.

***RELEASE DATES** for material in this issue: Feb. 23rd, East of the Mississippi,—Feb. 28th, West of the Mississippi. For other information, write or wire Vogue Merchandising Service.*

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
FEBRUARY 15, 1946

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To sell fashion, quote

VOGUE

Use these Quotations in your advertising, windows and departmental displays.

Coats

VOGUE SAYS: "White coat—for South, North."
VOGUE SAYS: "Short coat—fashion concentrate."
VOGUE SAYS: "Your rayon coat—formal or not."
VOGUE SAYS: "Spring coats have colour, line."
VOGUE SAYS: "Smock coat for shorts, city-wear."
VOGUE SAYS: "Spring news—the striped reefer."
VOGUE SAYS: "Black wool dinner coats glitter."
VOGUE SAYS: "Paradox—country coat with glitter."
VOGUE SAYS: "Golden fleece, good as it sounds."
VOGUE SAYS: "City-country horse-blanket plaid."
VOGUE SAYS: "The little wrap makes a costume."
VOGUE SAYS: "Close-fitted coat—big pockets."
VOGUE SAYS: "Silvered buttons for a spring coat."
VOGUE SAYS: "Young choice—the pretty coat."
VOGUE SAYS: "The young coat has a full skirt."

More Coats

VOGUE SAYS: "Briefest coat—for flared skirts."
VOGUE SAYS: "Most formal—rayon satin coat."
VOGUE SAYS: "Short coat, costume-maker."

Dresses

VOGUE SAYS: "Sleeves grow from the bodice."
VOGUE SAYS: "Under-coat dress—a cylinder."
VOGUE SAYS: "Spring prints are fresh, free."
VOGUE SAYS: "Under a coat—no sleeves, no clutter."
VOGUE SAYS: "Women prefer undateable lines."
VOGUE SAYS: "Dinner suit—cut ankle-short."
VOGUE SAYS: "Dinner dress—short, bare-backed."
VOGUE SAYS: "News—longer, short dinner dress."

Spring furs

VOGUE SAYS: "Fur coat—spring version."
VOGUE SAYS: "Persian bolero for day or night."
VOGUE SAYS: "For spring—a little fur bolero."

Hats and other accessories

VOGUE SAYS: "Wear a handsome, head-fitting party hat."
VOGUE SAYS: "Beribboned hats are new."
VOGUE SAYS: "Wide calf belt—for a spring reefer."
VOGUE SAYS: "Loop your gold necklace high."
VOGUE SAYS: "Wear important pearls with black."

1- **VOGUE SAYS:** "Short coat —collector's piece."

2- **VOGUE SAYS:** "American Modern: print news in dresses."

3- **VOGUE SAYS:** "For spring, an easy reefer."

4- **VOGUE SAYS:** "Personal choice for dinner— long dress, short dress."

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

2/15

Name.....

Store Name.....

Address.....

Four Free Cards
Please check those you can use, and mail this coupon.

B. ALTMAN & CO.
Fifth Avenue New York

Dramatic detail

plotted with infinite skill to emphasize the beauty of a Forstmann wool-and-rabbit's hair tweed. Deep sleeves, immense bellows pockets, a newly full back . . . punctuated with copper leather belt and buttons. In grey on grey or brown on beige. Sizes 10 to 16.

139.00

Altman coat fashions, third floor

Tapered elegance to reveal
the soft luxuriousness
of Fromm's Pedigreed bright-
with-silver Fox. Loose and casual
with daytime things . . .
opera-wrapped for
evening importance.
Identified by the
Fromm Blue Ribbon
Pedigree Medallion.

cape
stole
Fromm

SO CHARACTERISTIC OF THE FROMM TRADITION IN FURS, WORLD-KNOWN FOR THE FINEST SILVER FOX, SILVERBLUE FOX, PLATINUM SILVER FOX, DEEP BROWN PEDIGREED MINK, AND RARE FROMM MINK MUTATIONS . . . PLATINUM MINK WITH MAUVE UNDERFUR, SILVRE MINK, DEEP BLUE WITH SILVER CROWN, GLISTENING NOIR-BLANC MINK . . . WHITE SWEPT WITH EBONY GUARD TIPS.

FROMM BROS. INC., HAMBURG, WISCONSIN AND NEW YORK 1

jay Thorpe
24 WEST 57
NEW YORK

Hansen Bang

ALL-IMPORTANT SPRING COAT

Softly curved, beautiful in its simplicity —perfect foil for your furs. Tailored in lustrous Ducharne woolen. Black, green, navy. Sizes 10-18. 125.

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Vol. 107, No. 4
Whole No. 1759

Your perfect make-up base...

ANTOINE SKI-CREAM*, a feather-light, soft-as-silk foundation
that flatters you with its delicate, petal-smooth finish.
Keeps you poised, powdered, charming in all weather.

A special formula by Antoine, creator of beauty
for the loveliest women of the world. At fine stores.

Antoine, 663 Fifth Avenue, New York 22, N. Y.

ANTOINE
COSMETICS

* Reg. U. S. Pat. Off.

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

SAKS FIFTH AVENUE

... when you think of fine shoes!

In our shoe salon—the most beautiful and variegated shoe wardrobe you've had in years. Leg-slimming platforms, high-wedged Lilts, supple ballets, extension soles, airy straps. A lavish and handsome collection.

that ayres look—
L. S. Ayres + co.
INDIANAPOLIS
Coat by Philip Mangone.
Hat and Accessories by John-Frederics

Pauline Trigere's new coat...with lines beautifully contrived to flatter. Jutting pouch pockets give front movement to the silhouette. From our group of exciting coats

RICH' *Specialty Shop*

ATLANTA

Velour Original with a belted and buttoned jacket, a stickpin-slim skirt. Cut from an excellent Miron suiting—one of those crisply thin worsteds the gentlemen call sharkskin. Suit **$60**. Matching flare-back coat **$50**. Misses' sizes on the Fourth Floor.

Russeks
NEW YORK • BROOKLYN • CHICAGO

Harzfeld's
Fashions Kansas City
Revlon's "Fatal Apple"
Sold by Patullo

LISTEN!

Strange Music

"STRANGEST FRAGRANCE EVER KNOWN" CREATED BY Farel Destin

New . . . yet you feel you have always known it . . . Out

of a half-remembered dream has come this strangest fragrance

of unearthly magnetism. Will you bind the heart

with this tenuous thread . . . O, woman desired!

"Strange Music"
exquisitries in
Perfume,
Toilet Water,
Bath Preparations
and Make-up

At the most select shops

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PONEMAH SPOVEN* MEANS FASHION WOVEN

Soft-as-a-whisper, fine as silk, giving life to your loveliest summer fashions! It's Ponemah's miracle† fabric, brush stroked in delicate shades by Combier-Chauvin, and gently tailored by Joseph Halpert into one of the season's loveliest soft suit fashions. At Bergdorf-Goodman in New York.

Ponemah
SPOVEN

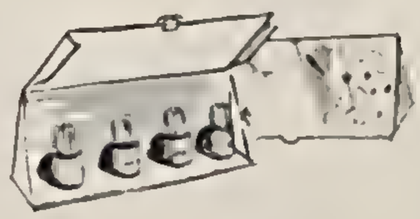
Ponemah greige goods are
*Spun and Woven exclusively
for quality fashion converters.

*Reg. U. S. Pat. Off. †U. S. Trade Mark Application Appl. For

This miniature nail polish case, so neat to pack, so easy to handle, assuring you that ever-at-hand is a foursome of La Cross fashion-wise nail polish colors. This season's most exciting fingertip colors—Real Red, After Five, Flight, Vineyard.

four-in-band, $1.00
plus tax

it's four-in-hand La Cross



SCHNEPEL BROTHERS CORP. • 630 FIFTH AVENUE • NEW YORK 20

HARRY COLLINS SUIT • LADDIE NORTHRIDGE HAT • KODACHROME BY LOWNDS

OPENING NIGHT

perfume

LUCIEN
LELONG

Kiviette achieves a forward-looking four-piece wardrobe . . . at home 'round the globe . . . uses "Spring Earth" and navy for the tunic suit in wool, 110.00 . . . adds a plaid tie-silk blouse, 45.00, divinely becoming with either the wool daytime or the crepe evening skirt, 35.00. Hat by John Frederics. WOODWARD & LOTHROP

DOBBS FASHION-RIGHT ORIGINATIONS...

hats that go everywhere

with you from dawn to dark.

Left to right: Fair Lady at $10.95,

Heads Up at $8.95,

Gogay at $12.95.

Available at fine stores.

DOBBS HATS • Park at 53rd, New York 22

From dawn
to dark...
it's the

Dobbs

PATTULLO'S ankle-length black dinner dress . . . designed by JO COPELAND in Onondaga's Francine, a rayon crepe. The draped Egyptian skirt accented with a printed motif and border.

Precious jewels by Neiman-Marcus

Neiman-Marcus
Dallas

"C'est le parfum qu'évoque la musique d'une femme"

Yes, Mme. Suzy, great perfume does evoke the music, the subtlety, the beauty that is part of every lovely woman. Such a perfume is your Écarlate de Suzy ...smooth, vibrant, intense as the strains of the violin.

ÉCARLATE DE *Suzy*

PARFUMS DE SUZY...ÉCARLATE • BANDBOX • GOLDEN LAUGHTER...

Distributors: S.P.F. of America • 475 Fifth Avenue • New York 17, New York

Joseph halpert forecasts the coming season in a two-piece interpretation of suave assurance. Navy or black rayon crepe... rayon faille folds, April crisp, on the blouse... a skirt as beautiful in motion as at rest.

DES MOINES 6, IOWA sizes 10 to 20 $49.95

Younkers OF IOWA

Newton Elkins
Marlowe —
in black, red,
blue calf, suntan
and gray suede
Titche-Goettinger
DALLAS

MRS. JOSEPH HORSLEY BOLAND has the provocative charm of being one thing—looking another. The very modern wife of a doctor just back from the wars, she here appears the demurest of Victorians, precisely coated by Ben Gershel, sweetly bonneted by Lilly Daché. The full-skirted coat of Forstmann's Charmona comes in ebony, cinnamon brown, bounding-main blue.

J. P. ALLEN
peachtree street · atlanta

ROXSPUN BRAND CLOTHES ARE MADE EXCLUSIVELY BY SHIPMAN & BAKER, INC., 500 SEVENTH AVENUE, NEW YORK 18, N

Maurice Rentner's "Spectre de la Rose" an interpretation in "San Chu" Deluxe

Onondaga
Hydrangea print from
their spring collection—
styled by Philip A. Vogelman
Enka Rayon
Dress by FOXBROWNIE

Spring is a Woman... never more feminine
The SAVOY
(in Colonial Patent)
Spring is Color... never more gay
The FONTAINE
Spring is Freedom... young and carefree
The VARDEN
(in Colonial Patent)
Spring is You... in beautiful Fit-Tested* GOLD CROSS SHOES
The SAYBROOK
GOLD CROSS SHOES
FAMOUS FOR OVER 50 YEARS AS RED CROSS SHOES
America's unchallenged shoe value at $6.95 ...most styles, Denver west, $7.45
THE UNITED STATES SHOE CORP. GOLD CROSS SHOE CINTI. U.S.A.
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COSTUME BY BRUNO

Cool Spring Grey by Hockanum . . .
makers of woolens of beauty,
quality and lasting wear . . .

HOCKANUM
Woolens

HOCKANUM MILLS, ROCKVILLE, CONN. • FOUNDED 1809 • DIVISION OF M. T. STEVENS & SONS COMPANY, NORTH ANDOVER, MASS. • J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1, SELLING AGENTS

You *look* for beauty, distinction, fashion
...by craftsmen whose talent for blend-
ing the world's rare and precious fleeces
is unsurpassed. You *ask* for
Stroock
In exclusive apparel at America's finest stores
S. Stroock & Co., Inc., 404 Fifth Ave., New York
Minola

T. A. Chapman Co.

Milwaukee

Mangone at his best!

Two piece leisure outfit in

SPELL-BOUND by **BELDING.**

About $30.00

A MILGRIM ORIGINAL

in Forstmann's Gabardine

*Varden Petite** • • If you are five feet five inches or under this is your soft suit for Spring 1946. Beige wool loomed by Dexter. Gold buttons and a blouse of tangerine rayon crepe. Suit about $45.00. Blouse about $11.00.

Dayton Company, Minneapolis
Bullock's, Los Angeles
Julius Garfinckel, Washington

*Reg. U. S. Patent Office

Coat by
Philip Mangone
OVAL ROOM
The Dayton Company.
MINNEAPOLIS

Mary Dunhill

A few simple steps

into the realm of beauty

Personalized Beauty . . . by Mary Dunhill . . .
perfectionist in the art of acquiring
and preserving a flawless complexion.

The two fundamental steps . . .
First—grooming the skin to
petal-soft, glowing radiance.

Second—skillfully applying make-up.
Mary Dunhill's is soft spoken . . .
yet so eloquent in its personalized subtlety.

Mary Dunhill, Fifth Avenue, New York

© 1945, Mary Dunhill

The Halle Bros. Co.

Canton, Ohio • CLEVELAND, OHIO • Erie, Penna.

A suit with soft Spring manners! Collarless, yoke-topped jacket with up-curving petal edge... blouse sleeves with buttoned cuffs, twin-button closing. In Forstmann's exquisite Bermuda doeskin, in Androsand, Greywing, Toast, Lorenzo red and Navy. Misses' Sizes. Suit Shop.

Follow the Footsteps of Fashion...
In Krippendorf Foot Rest Shoes...
Smartly styled...touched with the magic of spring.
emerging from the wintry years...
to new heights of lovely feminine beauty...
and yet because of five hidden comfort features
they fit perfectly at toe...*and* heel...*and* instep.
Here truly are shoes of paradox...
To work in...to play in...to live in!
Write for name of your nearest dealer.

$6.95 to $7.95
(Slightly higher Denver west)

THE KRIPPENDORF-DITTMANN COMPANY • CINCINNATI 2, OHIO

"BOTANY" BRAND FABRICS

A great city in the background, a great fabric at your left. *Marchan*, a "Botany" Brand fabric . . . a super gabardine that has won national recognition. Pure worsted, fine textured and sleek enough to wear every month of the year. Once you wear a suit like this in *Marchan*, you'll always insist on the "Botany" Brand label.

BOTANY WORSTED MILLS,
Passaic, N. J.

Worsted and Woolens for Women's, Children's and Men's Wear
No-Dye-Lot Knitting Yarns • Botany Perennials
†Certified Fabrics • The Botany Tie, Robe,
"500" Suit • Men's Sportswear • Lanolin Cosmetics

†Certified by Botany Laboratories

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FLEXNIT
Lightweight Foundations
200 Madison Avenue, New York 16, New York

YOU'RE A STEP AHEAD

DEMURE

YOU'RE LIGHT-OF-FOOT

EVE

REBECCA

You're Twice as Smart WITH Vitality SHOES

You, too, can be twice as smart with Vitality Shoes. For they're smart two ways! Styled with great charm. Designed with a buoyant lift in their gentle, heel-gripping fit. And rely on their supple leathers to keep that ever-clinging, ever-flattering fit!

At distinguished stores throughout America.

$6.95

Complete Range of Sizes and Widths
Vitality Open Road Shoes for Outdoor and Campus Wear, $5.50 and $6

Vitality Shoe Company
Division of International Shoe Company, St. Louis, Missouri

Going Places with TUSSY * * * New York's El Morocco

Entering in Ermine: Um . . . um . . . everybody's looking . . . it's no secret . . . Tussy is responsible for my grand entrance.

Beauty in Black Lace: I'd love to know how she keeps so radiant looking this late in the evening.

Striped Frock: Talk about a "detracting influence" . . . bet she uses Tussy Safari Powder Base, too!

Flowers on Her Head: Left my lipstick at home . . . thank goodness my Tussy lipstick stays on so long.

Her Highness in Hair Band: Don't look now . . . but I'm holding my own, thanks to dreamy-light Tussy *Rosy Rachel* Safari Face Powder.

Copyright, 1946, by Lehn & Fink Products Corporation, Bloomfield, N. J.

Tussy

FOR THAT YOUNG, YOUNG LOOK

• A lovely evening was had by all! You can feel confident and charming in Tussy Safari Powder Base Cream, a tinted foundation that helps make-up look fresh and "even" for hours . . . $1 a jar, plus tax. Be sure to fill your compact with petal-soft Tussy Safari Face Powder. Choice of lovely shades, beautifully blended to match *your* skin. $1 each, plus tax.

Tussy Cosmetiques, 683 Fifth Avenue, New York 22, N. Y.

ANNOUNCING THE 1946 LINCOLN

Nothing could be finer

A DIVISION OF FORD MOTOR COMPANY

Lincoln

Johansen

SHOES

EXCLUSIVE AT BETTER STORES AND SHOPS

Headline

JOHANSEN BROS. SHOE CO. INC., ST. LOUIS, MO.

Buttons cut capers to elongate your shoulders, to halve your waistline. In a LORRAINE all worsted twill. Sizes 9 to 15. About $55. At one leading store in your city. Jaunty Junior*, 500 Seventh Avenue, New York 18, N. Y. Morris W. Haft & Brothers, Inc.

*REG. U. S. PAT. OFF.

MARIAN STEPHENSON

Martha Manning Creates the Lovelier You!

ILLUSTRATED:
#932—Rhapsody Rayon Crepe suit for Spring. With pearl-white buttons playing polka dots on the jacket. Sizes 14½ to 20½. About $9.00

REPLACEMENT OR REFUND OF MONEY
Guaranteed by Good Housekeeping
IF DEFECTIVE OR NOT AS ADVERTISED THEREIN

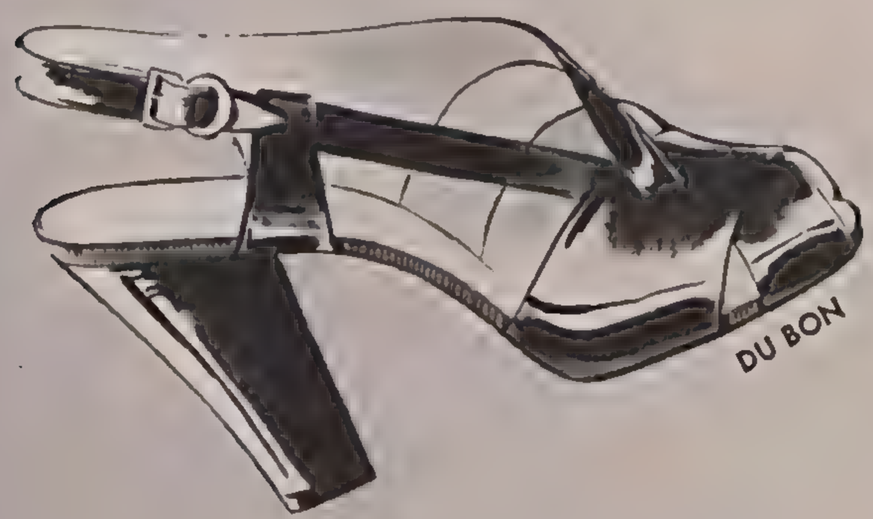
Martha Manning artistically blends flattering fullness with slimming lines to wish-away years and pounds. You appear taller, more slender, younger . . . *the you, you want to be in your Martha Manning Original.* "Illusion" half sizes 14½ to 24½ . . . also in Women's sizes 38 to 44. At one fine store in most cities.

Superbly Styled
Smoothly Fit
Proudly Worn

Queen Quality

shoes... $6.95

Queen Qualitys are shoes distinctively styled to give you fashion-model smartness... to add to the well-groomed loveliness for which American women are known the world over.



QUEEN QUALITY SHOE CO. DIV: INTERNATIONAL SHOE COMPANY SAINT LOUIS

Queen Quality
SHOES

Swinging along on their errands of beauty, the Powers Girls can be seen in their Brewster Hats. Shown here are two from the new collection chosen by the Brewster-Powers Fashion Committee. Both hats in fine fur felt.

CAROUSEL

For name of the Brewster dealer nearest you, write to Brewster Hat Co., 411 Fifth Avenue, New York 16, N. Y.

NATURE MADE THEM LOVELY

Brewster

MAKES THEM SMART

MAYFAIR

jablow ORIGINAL

Traditional with us . . . a quality collection of new-as-the-morning fashions! See this peplum suit by Jablow. It's tailored of Sandrola, a FORSTMANN wool. Robbins rayon crepe lined. Typical of an exclusive selection by topflight American designers. Sizes 10 to 18. $79.95.

The m.m. Cohn company
LITTLE ROCK ARKANSAS

Feminine

Like out of a dream-world . . . elegance itself . . . crafted from exquisite leathers . . . designed with a masterly skill evident in every graceful line and curve.

12.95 to 17.95

Other styles 8.95 to 11.95

Marquise originals

W O H L S H O E C O M P A N Y

Fantasy

A bit of whimsy and piquant charm, the motif . . Imaginative design and careful hand-crafting together make your Jacquelines so unbelievably flattering.

7.95 and 8.95

Other styles 6.95

Jacqueline

designed by WOHL

SAINT LOUIS, MISSOURI

Kraus
ORIGINAL

MONTALDO'S

Denver • Colorado Springs • Columbus, O. • St. Louis • Bartlesville, Okla.
Charlotte, Winston-Salem and Greensboro, N. C. • Richmond, Va.

Bird - Speakman Inc.
WILMINGTON, DEL.

Doop's
EAST ORANGE, N. J.

FITTED HANDBAGS BY Evans
EVANS CASE COMPANY
New York City • North Attleboro, Mass.

SPRING EXCITEMENT

FOR YOU

brilliantly hued Genuine COBRA

With all the gayety and color of an Indian Potentate's court, these magnificent Cobras are now made available by Chandler's. Add several of these glowing, colorful fashions to your starved shoe wardrobe. Shop in person or by mail. Prompt, courteous service either way. Sizes 3 to 10...Widths AAA thru C.

The Shoes $8.95 *The Bag* $12.98*

*plus federal tax

Custom Art DE LUXE QUALITY

Mail your order to the address nearest you. State size, width and color desired
(In addition to colors shown, you may order Sand Brown and Desert Grey)

at all Chandler's shoe stores

ATLANTA, GEORGIA
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DALLAS, TEXAS
FRESNO, CALIF.
HOUSTON, TEXAS
KANSAS CITY, MO.
KNOXVILLE, TENN.
LOS ANGELES, CALIF.
512 W. Seventh Street
5376 Wilshire Blvd.
1060 Westwood Blvd.
6336 Hollywood Blvd.
MEMPHIS, TENN.
MILWAUKEE, WIS.
NASHVILLE, TENN.
NEW ORLEANS, LA.
PALO ALTO, CALIF.
PASADENA, CALIF.
PORTLAND, OREGON
SALT LAKE CITY, UTAH
SAN ANTONIO, TEXAS
SAN DIEGO, CALIF.
SAN FRANCISCO, CALIF.
SANTA BARBARA, CALIF.
SEATTLE, WASH.
TULSA, OKLA.
WASHINGTON, D.C.

JOHN W. THOMAS & CO.
Minneapolis, Minn.
A Henry Rosenfeld dress
in checked RAYLAINE.
Tan, Gold, Lime.
Sizes 10 to 20. $14.95
Henry Rosenfeld
Available Now!
COSMETICS by HENRY ROSENFELD

Customcraft ORIGINALS

BURDINE'S DOUBLE-DECKS YOUR FUTURE

Wing sunward on Double-Decker Platforms ingeniously contrived by Customcraft to make you look taller, your legs look slimmer.

Wear-with-all pump in blue or red calf, ankle-strap sandal in black patent or white suede. $19.95.

SUNSHINE FASHIONS

Burdine's

MIAMI 30, FLORIDA

Exciting play-clothes news! Bare shoulder and midriff . . . trim shorts under a skirt that ties neatly. A Dorothy Korby design in a striking border print . . . a Casablanca fabric of rayon and ARALAC in black and gay colors. Sizes 10 to 16 . . . about $18.

*it's Aralac

STRAWBRIDGE & CLOTHIER
Philadelphia

BURDINE'S, INC.
Miami and West Palm Beach

JOHN SHILLITO CO.
Cincinnati

*T. M. Reg. U. S. Pat. Off. by ARALAC, INC., a division of NATIONAL DAIRY PRODUCTS CORPORATION

Edwardian Bonnet
Beau Brummel
Rooney Rose
It's a Jim Dandy Spring!
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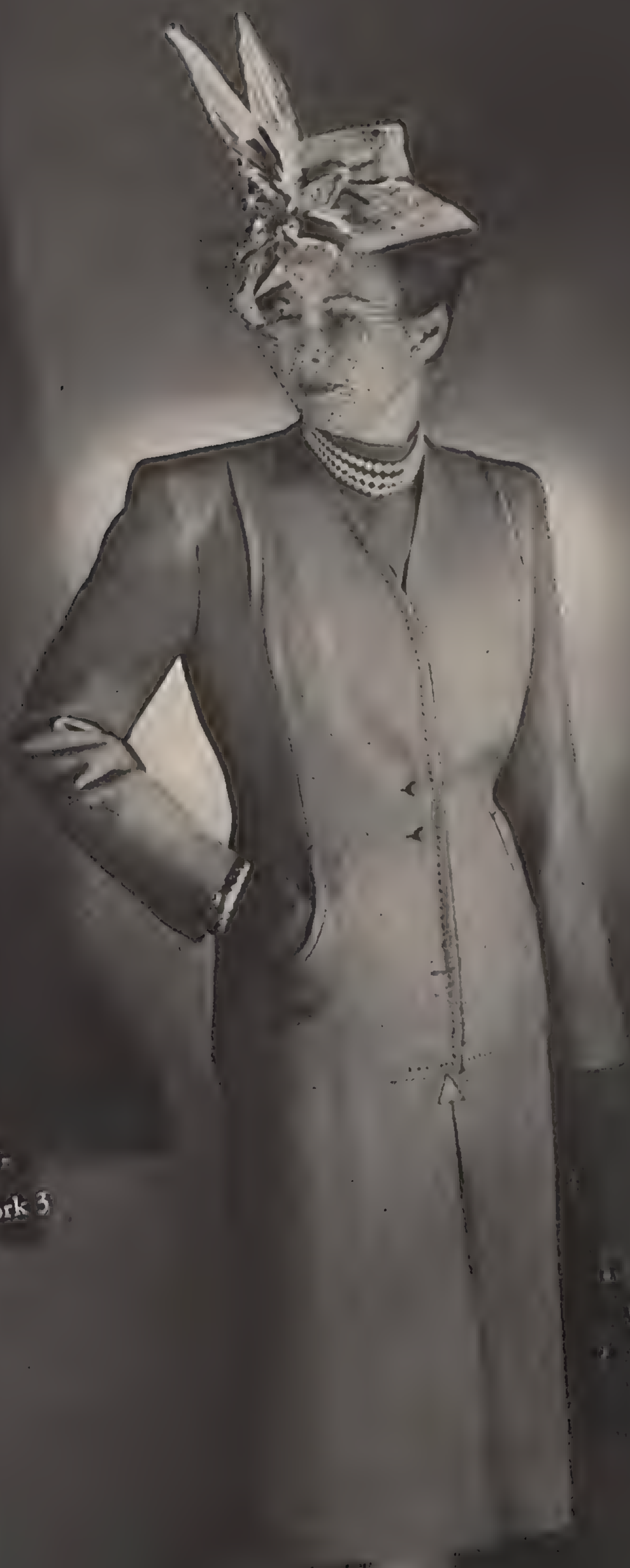

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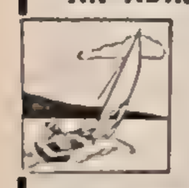

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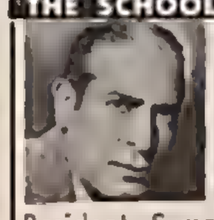

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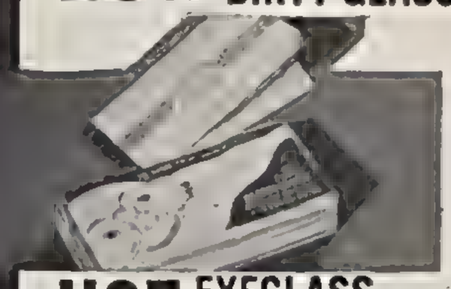

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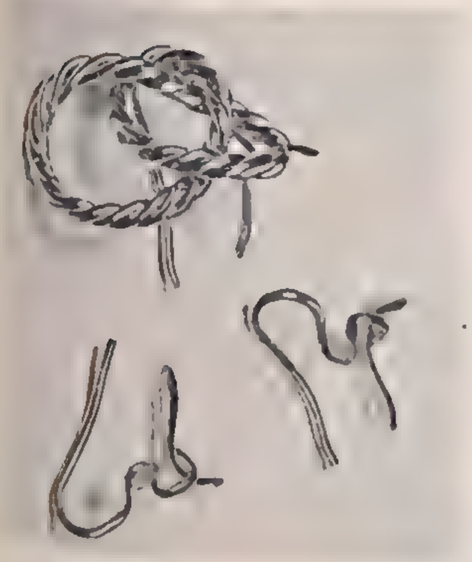

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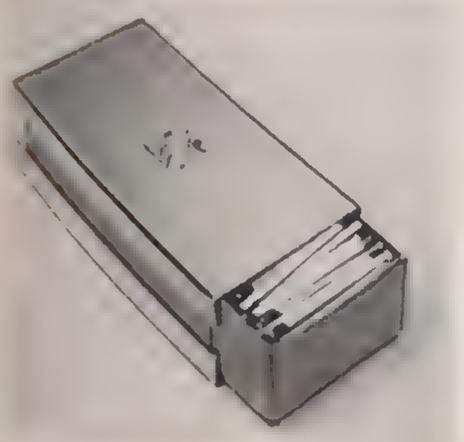

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HORST

COVER: *As a suit it's singularly handsome—as a harbinger of spring's good ideas it takes a double-meaning. Idea one—belted and bulky below...flared skirt, longer jacket, double-deep pockets. Idea two—serene neutral colours...grey, black, and white with one shock of bright in the scarf and gloves. The suit is Vogue Couturier Design 293 (other views on page 146) made in Forstmann's grey wool-and-worsted; flat, shiny buttons by La Mode. The bird-flight scarf is by Cadwallader at Jay Thorpe. Lipstick fire-works are Lenthéric's Rocket Red.*

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KAY BELL

The coat is a grey jersey wonder. The season's smoothest reefer. Tailored with welted edges, a masterful roll collar. Buttoned with silver balls.

The dress for it—a smooth cylinder. Collarless black wool jersey. Both Traina-Norell designs. Bonwit Teller; I. Magnin; Marshall Field.

MAKE A COSTUME OF YOUR COAT

THIS spring, you'll button yourself, smooth as a quiet dove, into just such a self-contained case as this English wool jersey reefer, across the page, and wear it with a soft-edged jersey Scotch bonnet which is as much a part of the coat as its pocket. It's a costume from your door-sill-in-the-morning on... for scudding winds and blue skies. The coat is the costume.

Later in the day...perhaps for cocktails, you'll button yourself into such a shapely coat as the black faille that follows (or any of the elaborately pretty sister-coats you'll see in moire and satin). You'll wear it with a handsome head-fitting party hat. It's a costume for spring twilight and carriage lights. The coat is the costume.

Theatre time, you may be in a jet-paved, soft wool theatre coat and a long or short simple shaft of a dress. The dress is for the audience-anonymity of the darkened theatre. The coat is the costume for marquee lights and match-flares and comment.

The seven little short coats on pages 86-87 are each an element that makes a costume of whatever you wear them with. They are fashion concentrates. Suddenly this spring it's happened. Spring coats have colour...uninhibited. High and low key. They have line. (The line, often, you'd expect only in a soft, close-to-the-figure dress.) Their wide, inserted belts, their double peplums, their manicured-to-the-figure-shape, their freedom of length, really dictate the shape of the dress beneath. The question that decides the fate of a spring coat as you try it on is not "will it *go over* everything?" That's what your old Chesterfield did...still can. The new coats are better than that. They have a life of their own. This spring the coat is the costume. The real question is "how many will you have?" Six pages of candidates follow....

The coat is rayon bengaline. The lines are fitted close to the figure. Its enormous pockets are side-slashed. Its time is four to midnight.

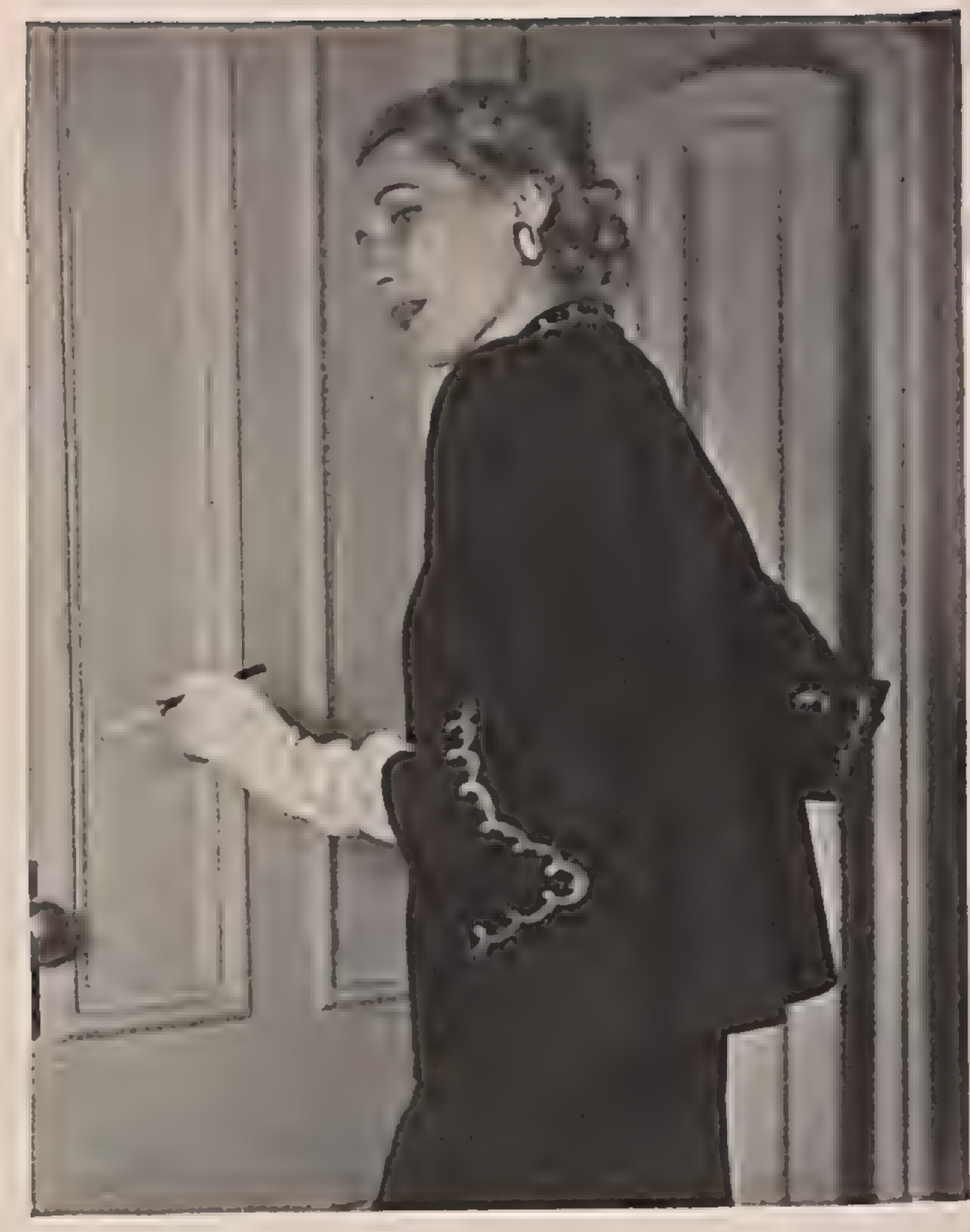
The dress for it—wide neckline, sleeves grow from the bodice. Ben Reig designs by Omar Kiam. Lord & Taylor; Frost's; J. W. Robinson.

KAY BELL

The coat is grey-and-red-striped blue worsted. An easy reefer gathered in with a calf belt. By Philip Mangone at Bonwit Teller; I. Magnin.

The dress for it—a twin reefer in navy-blue wool jersey, small Peter Pan collar, a fuller skirt. Capri design. Saks Fifth Ave.; L. S. Ayres.

White wool for the South—goes Northern over dark jerseys; $155. Black-ribboned straw roller, $50. Both Hattie Carnegie.



Antique gilt on a black wool dinner coat by Vera Maxwell. Ready March 1. $60. Lord & Taylor.

SHORT FOR COAT

This spring's good genius...the beautifully designed little collector's piece...the abbreviation of coat. Each states a specific fashion...within its brief yardage...perhaps to more effect than if these short-coats had been hem-length. Represented here—a pleiad of ideas that range from flannel to satin—subject-covering from shorts to evening dress, and from South to North. And each coat makes a costume of the simplest skirt-and-jersey.

Beloved neutral wool; black faille trimmed, lined. By Suzanne-Augustine; $110. Bergdorf Goodman.

Golden fleece coat as good as it sounds—at home in town or country; gilt buttons; $85. Jay Thorpe.

Belted smock-coat—equable with shorts or city-wear. Shirt-sleeved red Forstmann flannel, gilt buttons; $95. Saks Fifth.

Most formal—black rayon satin dinner coat for evening dresses short or long; patch-pocketed. $110. Henri Bendel.

KAY BELL

Briefest—20-inch grey wool coat; small-scaled for flared skirts. By Ceil Chapman; $30. Saks Fifth.

Little wraps to make a costume

Little coat to make a dinner costume (*above*). Add it to a straight-skirted dinner dress, short or long. News as a change-off from furs; news in the paradox of a strong, black, country-coat wool, its pattern stencilled on with jet beads. Kraus design; Forstmann wool. Bonwit Teller; I. Magnin; Carson Pirie Scott.

Little cape to make a costume, day or night (*facing page*). Horse-blanket plaid; take advantage of its contrary elegance by wearing it with pearls, with this narrow black jersey dress...or with a stem-skirted dinner dress. Henri Bendel; Garfinckel's; Hudson's. The warm tone, Henri Bendel's "Sun Brown" face powder.

RRBouché

MISS MARTIN'S CHINESE COSTUME BY VALENTINA

Mary Martin

IN THE ANCIENT CHINESE MUSICAL

"Lute Song"

A play that was first a hit in fifteenth-century Peking now gives Mary Martin a chance to suffer, love, sing, live happily ever after.

As a faithful Chinese wife whose husband is drafted to become a Mandarin, Miss Martin stays home, makes sacrifices, and small, stylized, porcelain gestures, pipes delicately through eight new songs by Raymond Scott. "Lute Song," a modern version of the Chinese musical classic was written by Will Irwin and the late Sidney Howard. The original Court production was a two-day affair; now it's a pretty crowded evening.

Katharine Cornell

IN THE ANCIENT GREEK TRAGEDY

"Antigone and the Tyrant"

A play that was first a hit in Periclean Athens gives Katharine Cornell a chance to love, rebel, suffer, and to die for human dignity.

As Antigone, the lady who buried her brother against the King's orders and consequently was walled up alive, Miss Cornell moves with soft grandeur. This new notirade version of the Sophocles tragedy, written by Jean Anouilh, was first produced in Paris during the Occupation. Oddly enough the Germans didn't ban it, although it makes some sharp points against tyranny. Lewis Galantière made the handsome English translation.

MISS CORNELL'S NEO-GRECIAN COSTUME BY VALENTINA

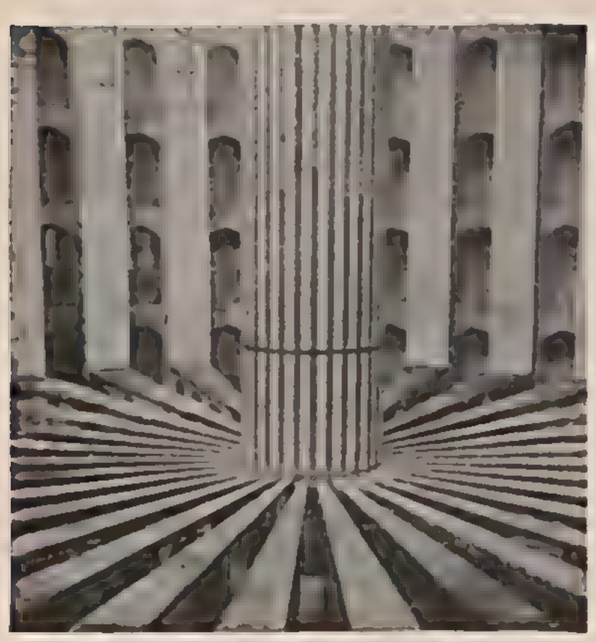
Dinner fashions... double feature

These dinner costumes are opposites; equals in formality. The dress is short, bare-backed, revealing. The suit is long, covered from neck to wrist to ankle. Both could go to the same party; the difference is not of degree of dress, but point of view...personal choice. *THE SUIT* (*facing page*)...new because it's honey-beige Forstmann wool; new, its short cut just above the ankle. Altman; The Blum Store; Neiman-Marcus; Jordan Marsh. *THE DRESS* (*right*) is the pink of a Renoir flesh-tone, shaped in by meticulous cut to its crushed hip-swathing. By Castillo, whose liberation collection for Paquin was a Paris hit; this resort dress is an advance glimpse of the spring collection he is currently designing for Elizabeth Arden's Fashion Floor.

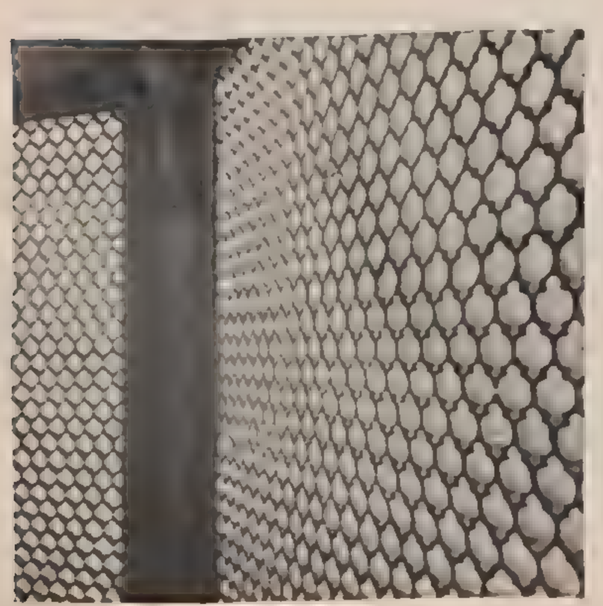
Thunderstorm over Naples Harbour

A bazaar in Hyderabad

The Royal Opera in Rome



The Jantar Mantar in Delhi



Shah Jahan's harem in Delhi

Overseas album

Six pages of photographs and comment

by Irving Penn

[EDITOR'S NOTE: *Irving Penn, who took these six pages of inaction-in-action photographs, is a young Vogue photographer known for his strong, stylized pictures. Mr. Penn went overseas with the American Field Service in 1944, was attached to the British Army in Italy, Austria, and India. Wherever he went, he made this record of repose in the midst of upheaval.*]

These are pictures of the lulls, the lags, the quiet interims and backwaters of war. But they show something about combat—by showing the patterns of living that persist in spite of it. These photographs came from one brain and one camera, and they don't pretend to be a complete coverage. In a modern war, a photographer can be at the fringe of only a few important events, and his own wet feet on one continent concern him more than a crucial campaign on another. If a man is close enough to take a picture, he is too close to see broadly. The technique of making battle pictures has been to smother an action with young cameramen-soldiers, long on courage, but working at random, not encouraged to make their own personalities come through on the film. And so there have been many great photographs of this war, but no great war photographers.

Many of the pictures on these pages explain themselves, but some take a lot of explanation—for instance, the family album portrait of the renegade Russians, on page 96. Last May, we were in Austria, attached to British Eighth Army. There we saw the two divisions of Russians who had joined the Germans in their retreat from Russia in 1943. As British prisoners-of-war, they lived in a field near Lienz, in shelters made of animal skins and fir boughs. Although they had been part of the German Army, they were not paid as soldiers, and had lived off the land in North Italy, by murder and pillage. *(Continued on page 136)*

Anzio a year after the fight for the beachhead. Shells still exploded in the rubble and ignited what seemed could not burn any more. Small arms ammunition crackled in the fire, sometimes singly, sometimes in bursts, as though the ghost of a machine gunner still sat at his post.

The countryside was dead and deserted. No one dared to farm the land or even to walk on it. The rusted tanks had begun to settle into the earth. There were bits of white human bone by the side of the road, pieces too small to collect and bury.

When the Battle of the Bulge was being fought in Western Europe, these two men of the American Field Service were in a little house in the Apennines. A sadness had fallen on the soldiers in Italy. It was Christmas, and nostalgic thoughts of home, coming with the fearful battle news from the other front, made the men glum and moody. It felt as if the war would go on for another year. And another year seemed forever.

This was a wall in North Italy. The words and signs in the centre were left by the retreating Fascist Army. W 1924 means *Viva the military class of 1924. Vincere* is *win* in the sign of the fasces and swastika.

Whoever controlled the walls of Europe and could make his point in simple words and pictures had the advantage. The opposition had to work at night and limit itself mostly to obliterating the propaganda of the men in power.

A family of renegade Russians in a British prisoner-of-war camp in Austria.

When the Germans retreated from the Caucasus in 1943, enough Russians to make up two divisions decided to leave with them. One came from the Turkish border of the Caucasus, the other was made up of Cossacks. The men carried their wives and children in covered wagons and made their way to North Italy where they operated against the Yugoslav and Italian Partisans. Their record was a bloody one of murder and plunder.

In June the two divisions of men were returned to Russian territory. British trucks carried them over the short bridge that separated the zones of occupation. From our side of the river we saw the trucks unloading in the little square on the other side. Flags were flying, and when the wind shifted we could hear bits of Russian martial music.

Any Allied soldier who wanted a horse could have had one of the left-behind Cossack ponies for the taking.

A look into a canal of Venice last May. A pattern of little clues to the life of the city that would have delighted Paul Klee. There are cuttlefish, a piece of a typewritten letter, a bottle cork, a shoe-polish can, a leek, a celery stalk, straw, and onion.

It seemed that every American soldier's first impulse was to install a street cleaning system to clean the canals.

Indian men passing the noonday sun hours together in a bazaar café in Hyderabad.

Women are rarely seen. When an elegant Muslim lady wants to buy something in the bazaar, she has her heavily-curtained carriage drawn up to the shop, and the merchant hands his wares through the window. He speaks eloquently of their quality, but he looks off slightly to one side as he does so.

American mortar men in the Apennines last winter, at a post just over a hill from the enemy. The mile-long road leading into this position was under observation and had to be under smoke all day.

The crazy life of being the same thousand yards from the same Germans month after month through the winter came to seem normal. The men did their laundry in the little icy stream that ran past the mortars; they tacked their pictures on the wall of the room they slept in. And hour after hour, they sprawled on the rubble, hardly saying a word.

Hindu children in Benares. They lie for hours in shop fronts this way, moving very little, speaking softly to each other. The food they eat seems just enough to keep them quietly alive and very little over for activity.

The little girls are especially wonderful. They are very shy but they move their bodies with sureness and elegance. And their little faded cotton saris are worn with great style.

Young peasant supporters of Tito in the disputed area of Yugoslavia.

For a while, Trieste was ready to blow up. The New Zealanders had come in from the south, the Tito men from the north. The story was that Tito gave the Kiwi General Freyberg twenty-four hours to clear the city of his men. The tough Freyberg returned the ultimatum in reverse. As a consequence, both stayed.

The Kiwis made a holiday of it. The beautiful and civilized Trieste girls loved them and clung to them for protection from the gruff Tito Partisans. They climbed the barbed wire on to the beach and swam in the Adriatic and lay in the sun all day, while the Yugoslavs, dressed in their winter uniforms in June, patrolled the city.

The painter, Giorgio de Chirico, photographed in his house in Rome about a year ago. This picture was taken in the dining room, but the same day we had gone for a walk in the old Roman Forum and took some others. Once he hurried over to a bush, broke off a few sprigs, and put them in his hair. "This is laurel, the classical symbol of fame and achievement," he said as he posed again.

Signora de Chirico, who was born a Russian, hated the Germans fiercely. Her eyes filled with anger as she told of a British colonel who reprimanded her for hating them so. "How dare he presume to teach me humanity!" she said.

De Chirico is very definite in his appraisal of painters. He sees Derain and Picasso (and presumably himself) as the important modern artists, and Cézanne, Matisse, Gauguin, and Miró as secondary men, brought to prominence by interested dealers. And he tells of a number of Sunday painters in Sicily as accomplished as the Douanier Rousseau. He had just finished painting a nude of himself, on which even the hair on his chest was painted with great love.

People are talking about...

Bobby Clark's costume

PEOPLE ARE TALKING ABOUT... The basic American dilemma, bridging the gap between principles and performance—comparing the Atlantic Charter to our foreign policy, the human decency promised by the Constitution to the injustices flourishing here at home....The cheap, small talk about atomic energy, "the atoms will get you if you don't watch out...." The near miss of "Home of the Brave," a play that almost lost its audience but was saved just in time....The double-take emotion of the Victory parade, the endless line of the men of the Eighty-Second Airborne, the big guns, the air-cover, but no sense of victory in the almost silent line of march, nothing but sobering memories, tanks named Kasserine Pass and Anzio leaving the scar of their treads even on the asphalt face of Fifth Avenue....

PEOPLE ARE TALKING ABOUT..."Doodles" Weaver, the comic at the *Ruban Bleu,* who single-handed lifts his audience to a plane of delirious idiocy peculiarly applicable to the times...."It Happened at the Inn," the French movie about a peasant family called Goupi, frugal, inverted, and wonderful....Two laugh-makers, "Apple of His Eye" with Walter Huston; and "The Would-Be Gentleman" with Bobby Clark, in Sharaff costumes, making the collaboration of Molière and Clark notable....

PEOPLE ARE TALKING ABOUT...The superb Ingres portrait studies among a happy glut of riches by Michelangelo, Watteau, Leonardo, Rembrandt, and Goya in the new exhibition of drawings at the Metropolitan....The importance of keeping the USO going for those just going into service and those still overseas....*The Ciano Diaries* in which Il Duce's Foreign Minister and son-in-law kept tabs on daily treachery, on abysmal degradations, and the hopped-up dreams of Axis minds. The notation on January 26, 1939, reads: "The Duce...has good reason to be really satisfied, because Victory in Spain bears only one name, that is the name of Mussolini, who conducted the campaign bravely, firmly, even at a time when many people who now applaud him were against him...." The perfection of the Lunts in "O Mistress Mine" in which they make this comedy the top fun of the season by their blandishments, their duet of seduction....The French novelist, playwright, and ardent member of the *Résistance,* Jean-Paul Sartre, who is a leading exponent of the philosophy called "Existentialism" which is now an intellectual controversy in Paris, the subject of his lecture tour here.

PEOPLE ARE TALKING ABOUT...The battle for power between Labour and Management, the spread of strikes....The promise of the latest wonder drug, streptomycin....The plan for America to help build China's great new dam across the Yangtze. Bigger than Boulder or Coulee it may help stiffen the spine of China's economy....Irving Berlin's new song with the delicious cliché title, "Everybody Knew But Me...." A coming ballet, the score by Gian-Carlo Menotti, choreography by Anthony Tudor, and the libretto based on *Remembrance of Things Past*—its thematic problem, to interpret the reflective subtleties of Marcel Proust....

PEOPLE ARE TALKING ABOUT...Ex-Mayor LaGuardia's plunge into journalism, his hay-makers strike at hypocrisy and journalistic double-talk....Two masterful performances: Louis Calhern's great study of Mr. Justice Holmes in "The Magnificent Yankee," one of those performances that are so warmly, humanly thought out, played so quietly that the inherent bravura is unnoticed. Judy Halliday's *tour de force* as a dim-wit in "Born Yesterday," Garson Kanin's latest hit....Moune, the delectable young Parisian beauty who sings Guadalupe songs at *Café Society Uptown*—she has a wide white smile, a tranquil magnetism....The Spanish exiles in Paris, the seat of the Spanish Provisional government, the jittery Spanish in Franco's Spain....The American desire to imitate Alice and eat a biscuit to cut us down in size from liberators to adolescents who can afford irresponsibility.

CECIL BEATON

Alfred Lunt and Lynn Fontanne

They are the stars of "O Mistress Mine," a romp as gay as this laughing photograph. Although the play comes somewhat apart in the author's hands, the pieces are polished high, give the Lunts a chance to circulate their extraordinary charms.

Dorothy Hyson—Off Stage

Miss Hyson as Lady Windermere

A lesson in beauty

A SHORT, SOBERING COURSE IN THE RELATION OF CLOTHES TO BEAUTY—DESIGNED TO SHOW THAT THE WOMEN OF OUR CENTURY HAVE LOST SOME VERY SCENIC GROUND

WHERE are the Great Beauties—the women with proud heads and marble shoulders, and a way of Making an Entrance, not just coming into a room? They're still around, potentially, but they're camouflaged by their clothes. Clothes may not make the woman, but they do make her make something of herself. Put her into a trim, understated little dress, and she takes her cues from her costume, acts easy and unassuming, avoids grand gestures. Put her into the whorls of damask, the ropes of pearls of the *fin de siècle*, and she can't help standing superbly, moving with slow, ceremonious grace.

The lesson is taught by these photographs of two London actresses, shown in consciously underplayed off-stage clothes, and in the "leisurely luxury" of the costumes that Cecil Beaton designed for the current production of "Lady Windermere's Fan" in London. Mr. Beaton writes, "Miss Jeans is considered the best-dressed actress on the London stage. These photographs show how she conforms to current type in regard to stance and line, yet how she can assume the grandiose arabesques and eloquence of the Edwardian era....

"Comparing these photographs of the fashions of today and of our grandmothers' time, one is, perhaps, inclined to wonder whether the twentieth-century ladies are as enhanced by their dressmakers as were their predecessors; whether the woman of today stands a chance against the more statuesque grandeur of the past." The quick student will not wonder. She will study the lesson, and be sad.

Isabel Jeans—Off Stage

Isabel Jeans as Mrs. Erlynne, in "Lady Windermere's Fan"

CECIL BEATON

GEORGE PLATT LYNES

Mrs. Edward C. Delafield

A LEADER IN THE CANCER DRIVE

To spread information about cancer is the passionate lifework of Mrs. Delafield, chairman of the women's division of the Memorial Cancer Center Fund. For eighteen years she has been interested in the work at Memorial Hospital. Now, inspired by the children's ward there, she has written, for her own three children and others, a book, soon to be published, *Mrs. Mallard's Ducklings.*

Spot cancer early and spot it accurately

THAT IS THE OBJECTIVE OF THE "STRANG CANCER PREVENTION CLINIC"—THIS IS HOW THE DOCTORS WORK

BY ALLENE TALMEY

THE taxi dropped me at New York's Memorial Cancer Center that rainy Thursday at one o'clock. Wind from the East River blew me through the door, the special door of the Kate Depew Strang Cancer Prevention Clinic in the low, long red brick building that houses the X-ray department. I was going there for a routine cancer check-up, the kind that cancer specialists believe that everyone ought to have, but that is unfortunately impossible for most people since there are neither enough cancer prevention clinics nor enough doctors to staff them. The world has been too careless about cancer. The 1,300 or so men and women who were seen in 1945 by the Strang Prevention Clinic hope by their foresight never to know the heartbreaking certainty of cancer. In the tall Memorial Hospital, connected to the Clinic by an umbilical corridor, there are some 5,203 house patients. In addition there are some 70,000 visits a year to the out-patient department. (Doctors who have graduated from Memorial's special training are in charge of clinics in twenty states and in twelve foreign countries.)

After giving my name to a secretary, I was sent upstairs to a small beige waiting room with a large purplish snow painting on the wall. Eight women sat there. We were all there for the same purpose—a routine check-up, inasmuch as we all believed ourselves in good health. By now practically everyone knows that cancer is seldom painful in the early stages, that there are no symptoms, and by the time there are, it is often too late. We were the early birds. Me, with a thin little woman, knitting a brown mitten, and a fine figure of a woman with an "exuberant bust," who relentlessly hunted down cartoons in *Esquire*. A nurse with a voice like a public address system called in "Mrs. Whiting, Mrs. Guild, Mrs. Guild, Mrs. Whiting." Two of the sitters left us.

I picked up a brochure prepared for the present great Memorial Cancer Center Drive and leafed through it. The drive is for $4,000,000 to integrate and enlarge the program of "treatment of patients, research, prevention, teaching...offering hope for the conquest of cancer." Memorial is the only center of its kind in the world, and was originally founded sixty-two years ago because most hospitals in the eighties refused to accept cancer patients on the theory that they were both difficult to nurse and depressing to other patients. (The old building, still standing on Central Park West, was a balconied, turreted Norman castle where people in the early days went to die.)

A nurse called my name and I went out to fill in a simple form, name, age, and occupation. (I rather thought that most of my fellow sitters would put down "housewife"—they looked like comfortable women, a little heavy, in beaver coats and Persian lamb.) While the form was being filled, I heard the secretary on the telephone saying: "Sorry. We are only making definite appointments now for next summer, but if you want to come in Clinic days, Tuesday, Thursday, and Friday from one to three, we will try to fit you in. The best days are Tuesday and Thursday. The fee is five dollars." She hung up, and I asked her if the Clinic takes men. She told me that men are taken only twice a week, but in another part of the building, adding wearily as though she had answered this unspoken question thousands of times, "women doctors examine women, men physicians men."

I went back to the waiting room where three more women waited. I listened to the whiffle of *Esquire's* pages. We looked like a calm group, waiting to be cast in a rather unimaginative movie; nobody gave us characters to play. Nobody spoke: there were no delightful revelations, no pithy asides, no humourous tidbits. These women were dead serious. No one either said or avoided the word cancer, no doctor said carcinoma. Again my name was called and this *(Continued on page 150)*

Beige hat...wardrobe allspice

THESE BEIGE MESH STRAWS, though laced with gold, go out in the broad daylight with a flannel suit, a jersey reefer. They can be the crescendo of an all-beige monochrome-costume; the subtle-off-centre touch with grey; the cream in a dark costume. Both the pillbox and telescoped beret are faintly Renaissance. Both hats are made-to-order at Bergdorf Goodman.

RAWLINGS

THESE BEIGE STRAWS are bonnets, the feminine but not fluttery friend of the beige or black town suit. Both hats have black velvet emphasis. The velvet-bowed bonnet, *left*, tied under the chin. The bonnet, *right*, has a brim that reaches a peak with a brush of glycerined ostrich. All jewels from Bergdorf Goodman. Bonnets made-to-order at Bergdorf Goodman.

HERE BEGIN 9 PAGES OF

VOGUE DESIGNS FOR DRESSMAKING

Material gains

Looking at the future of fabrics is very like seeing an Aurora Borealis. Dazzling—but a long way away. Actually the shelves have not been barer of materials since the beginning of the war. The looms that have been dipping and turning in a robot gavotte making camouflage cloth and general issue drill have had to have major operations to make again the weaves civilian America wants. Besides there have been strangling strikes in finishing, dyeing, and weaving plants. And even the detail of pricing fabrics has been like a dragging brake on production.

But the future is brightening. In a matter of months ginghams, flannels, corduroys will be coming in. Imports, linens and tweeds, are already on the docks being honoured on arrival. The materials that were "frozen" completely for Army and Navy use are thawing out. Worsteds for instance. Some are already here—light, pliant men's wear woollens and flannels. The materials that couldn't be woven because they took so many man-hours to tend: seersuckers, piqués, and fragile organdy are back on the looms. Besides, the newcomers are actually coming. The laboratory fabrics that you have been reading about for years made of chemicals and corn-husks...all these turn into mousselines, organdies, and nets so sheer that you can scarcely see them except in the thickness of their own transparent folds. Combinations of these with silk and rayon and cotton are due within the year: chiffon with the strength of twill; satin with the stretch of rubber; woollens that wash (for children's clothes). All coming soon.

Some silk is back. (Notice that five out of ten prints shown on pages 110 and 111 are silk.) But silk is a more or less unpredictable matter of boats coming in. The news is really in the print. The designers have thrown away their literal magnifying glasses and are drawing freehand with great wit, confidence, and flair. While prints have gone abstract, non-objective, modern...cottons have turned completely traditional. It's very becoming to a length of cotton to look like calico, Paisley, gingham, or plaid. Cotton is the stuff of nostalgia. And linen is back. Both the worldly fine-spun European variety, handkerchief linen (and linen damask) and the by-product of the American flax-seed industry, heavy dress-linen. These in sweet childhood colours...or in the reverse—deep plum, navy-blue, grey...very, very knowing.

Design for linen

Facing page: Flawless dress to make (or have made) of first-time-in-a-long-time Irish linen—pure, flax-blue. You might add gold chains and dangles, a blue leather belt, a knotted square of silk, as here. The linen is by Everfast; the dress, from Vogue design 5685. Elizabeth Arden's lipstick, "Red Grape."

HORST

Print Show: American Moderns

Prints for dresses-to-come. Like modern art (which they are) they are free, fresh, have a don't-ask-me-why quality and couldn't possibly exist anytime but now. 1. Square patches in perspective on Onondaga Enka rayon crêpe; McCutcheon. 2. Abstraction on silk by Lisette Verea for Zavell Fabrics at Lord & Taylor. 3. The dot is a dash. Bourget Enka rayon crêpe; Bullocks; Marshall Field. 4. Doodle geometrics. Gourdon silk; McCutcheon. 5. Ducharne's "Cross Sections" silk crêpe; Lord & Taylor.

6. Freehand plaid with irrelevancies—like a child's water-colour. Wesley Simpson spun rayon with a linen-like weave; Macy. 7. Labyrinth puzzle-work with lines. Cohama silk crêpe; Lord & Taylor. 8. Paint brush stripes (Georges Braque palette) on Julius Werk rayon faille; Carson Pirie Scott; J. W. Robinson. 9. Bricklayer's dream in full colour; Bianchini Fiberset Enka rayon crêpe; Lord & Taylor. 10. Modern precisionistic ant design, hand-blocked on silk crêpe by Brooke Cadwallader; Lord & Taylor.

Outline for the dress under the coat

The short little coat leads a multiple life, but it's single-minded about skirts...takes only slim straight ones that underline its own flared-out silhouette (and make the least of your hips). Here are five dresses that answer the short coat's requirements...five different dresses with the same slim-skirted profile. No dirndls, no dipping hemlines...all simple, narrowed dresses to make—or have made. (Other views and sizes on page 148.)

a. You might make a deep-sleeved dress with a straight skirt, all its bulk above the waist. Vogue Design 5510.

b. Have a silk dress with a shoulder-yoke, its skirt falling straight from a second yoke at the hipline. Design 5585.

c. A dress can be slim-hipped *and* soft—this one has draped sleeves, draped skirt, a narrow look. Design 245.

d. Uncluttered little dress, its top snug, cap-sleeved, bow-tied. (You might make it a Shantung.) Design 5686.

e. Make a suit-dress (or have it made) of flannel; this one is neat enough to slip under a short coat. Design 5557.

a

b

c

d

e

Design for flannel

Facing page: The short, straight coat and the straight, simple dress make a coat-costume—one *you* might make (or have made) of navy-blue and red Botany flannel, as here, from Vogue Design S-4699. With it, Hattie Carnegie's linen scarf-hat; jewellery from Seaman Schepps. Solitair's "Peach Bloom" cake make-up.

Outline for the dress in print

Apple-pie to make...five little dresses that are charming and simple and, by their very "unclutter," the perfect medium for the extra-bright-eyed prints that you'll find cropping up this spring—example, the Modern American prints shown on pages 110-111. Clear, sure, young, and gay, they need no trimming—just soft folds and simple lines that let them show themselves as here. (For other views and sizes, see page 149.)

a. Shepherdess shirring, portrait neckline—for a summer-colour abstraction (No. 2, page 110). Design 5702.

b. Smooth-topped, full-skirted dress to make, for instance, in a variation-on-geometry print (No. 4). Design 292.

c. High-throated, slimly wrapped dress that can take a prize-winning tulip design or bees-in-clover. Design 5626.

d. Shirred-shoulder young dress, perhaps for saucy checked squares in perspective (No. 1). Junior Design 3084.

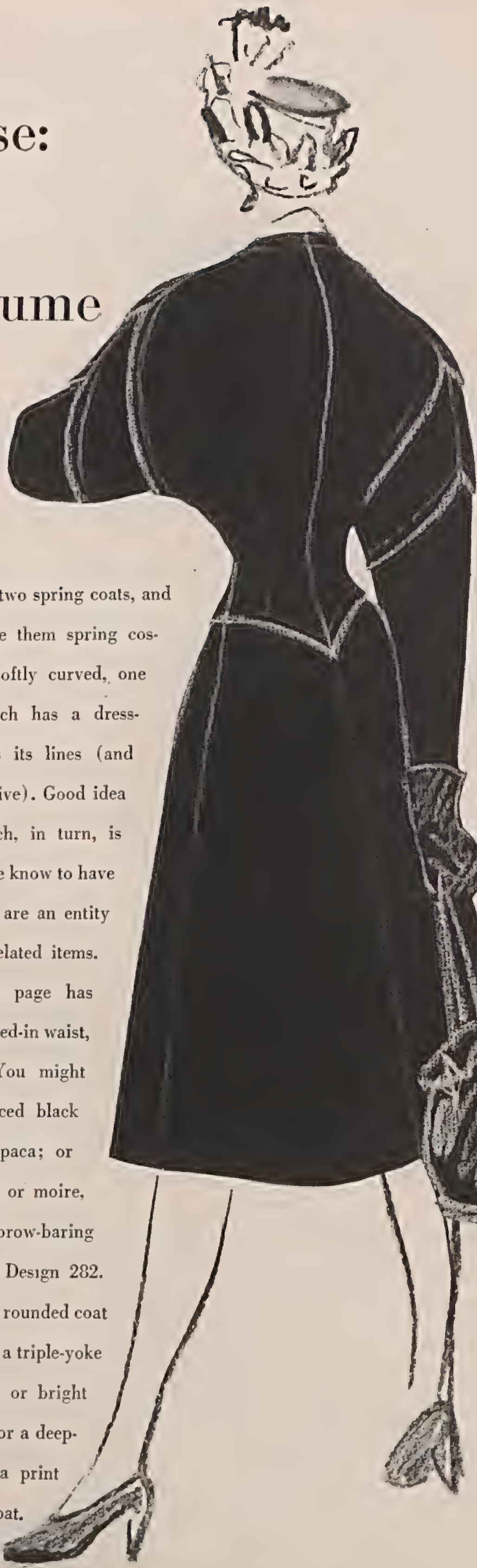
e. Draped, knotted sleeves; soft skirt—nice idea for labyrinth-geometry prints (No. 7, page 111). Design 5657.

Design for gingham

Facing page: Young cotton in the night...the clear-cut charm and brilliant focus of an Early American painting. Make it (or have it made) very sweet-and-low at the neck, very tight and long in the sleeves. Bright-button it with flat gold metal and add a wide red gilt-buckled belt. Vogue Design No. 5704.

HORST

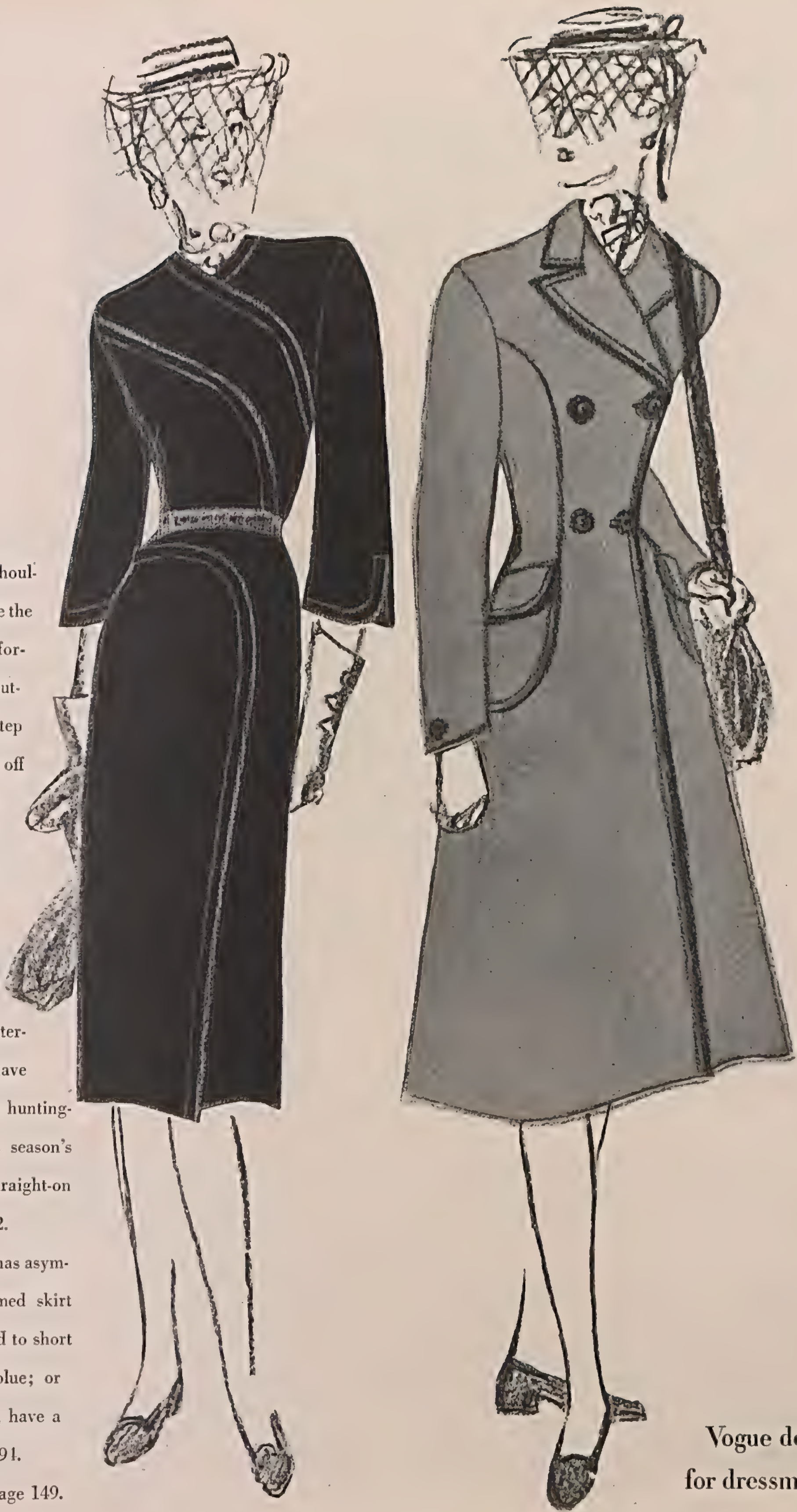
Private enterprise: the coat-costume



Here are designs for two spring coats, and the dresses that make them spring costumes. One coat is softly curved, one directly cut; and each has a dress-partner that parallels its lines (and makes it doubly effective). Good idea for self-couture—which, in turn, is one of the best ways we know to have a coat and dress that are an entity and not just two unrelated items.

The coat on this page has rounded sleeves, a curved-in waist, a pretty-lady look. You might make it of soft-surfaced black woollen or crackly alpaca; or make it of silky faille or moire, take it to tea. (Wear a brow-baring cloche.) From Vogue Design 282.

The dress for the rounded coat has the same soft lines, a triple-yoke top. Make it of beige or bright copper; or pale blue, for a deep-violet coat. Or have a print dress, a print-lined coat. Design 279.



If your spring coat is square-shouldered, lean-waisted, exact (like the reefer on this page), the dress-for-it should take the same unclutter-ed lines—so that you don't step out of character when you slip off your coat. It's one of the privileges of needle-wielders that they can plot out a costume while the goods is on the bolt.

The coat on this page has high, wide lapels, hip-pockets; takes your figure literally. You might make it (or have it made) of grey gabardine, hunting-pink woollen; try it in this season's near-white fleece. (Give it a straight-on sailor.) Vogue Design S-4692.

The dress for the reefer has asymmetrical seams, a level-hemmed skirt (which makes it a good friend to short coats, too). Try it in navy-blue; or you might make a pink coat, have a tawny-red dress. Design S-4691.

• Other views and sizes on page 149.

Vogue designs for dressmaking

MRS. PERSIFOR FRAZER III AND HER TWIN SISTER, MRS. EDGAR EYRE

Twin Points of View

Mrs. Frazer and Mrs. Eyre, in whose New York apartment these photographs were taken, were the Misses Margaret and Dorothy Hurt of Dallas...famous twins, famous belles in the twenties. Now Mrs. Frazer has two grown sons; Mrs. Eyre's daughter, the former Miss Marjorie Meecham, was married last fall to Ensign Eric Dunn. Their good looks remain near-identical...so does their taste in clothes: both love soft suits, feminine evening clothes; beautiful workmanship. Sometimes, unaware, they choose the same costume, though one sister lives in New York, one in Newport. *Above:* they choose similar evening dresses...moulded black rayon crêpe with transparent yokes. *Facing page:* Mrs. Eyre wears a beige wool longer-jacket suit with satin inlaid cuffs and revers. Mrs. Frazer's navy-blue dress has a fitted bolero. Ready-to-Wear originals at Bergdorf Goodman.

GEORGE PLATT LYNES

They started something...

Wallace Mackey turns out fantasy by the foot

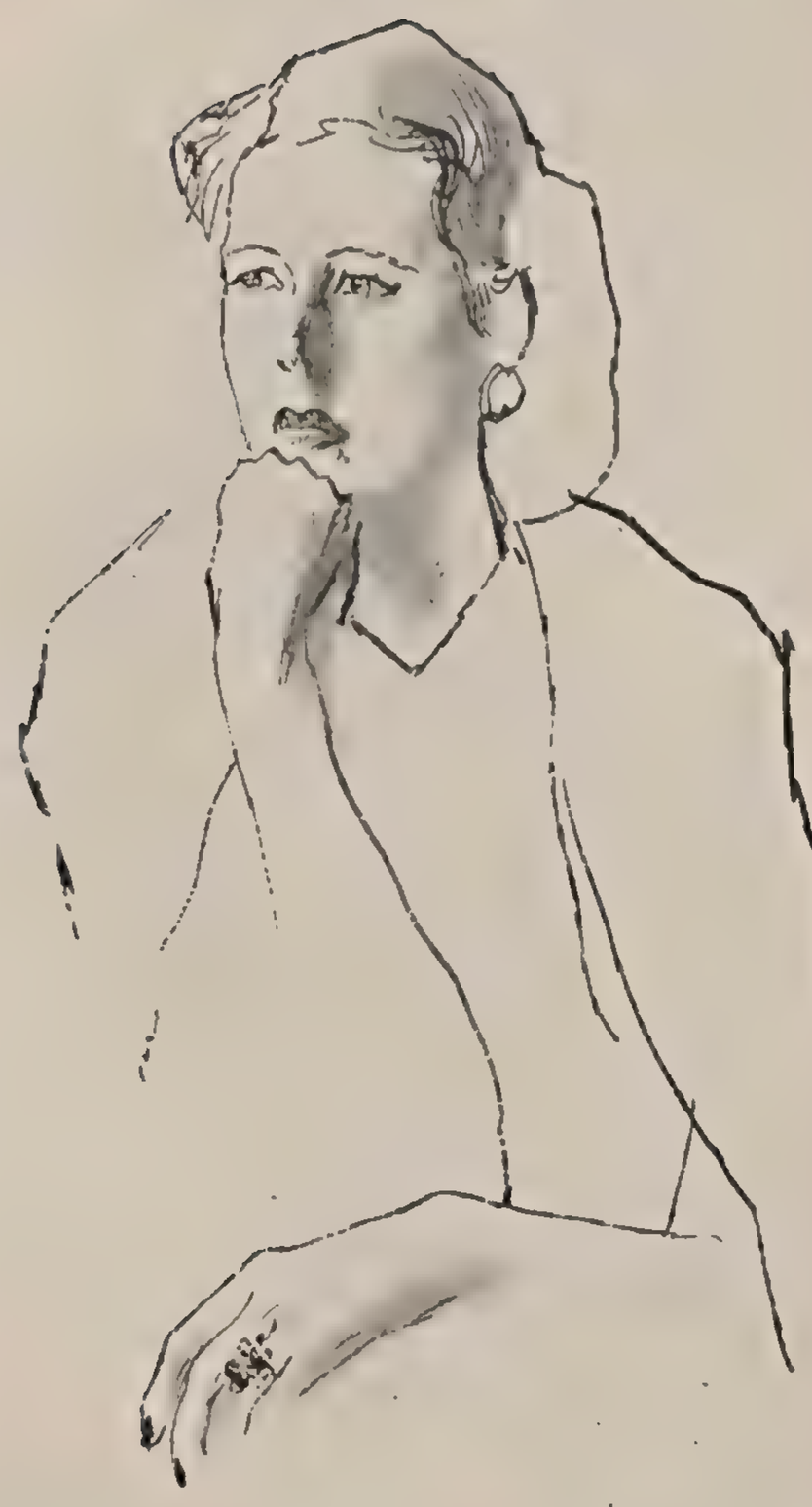
He has a knack for translating ideas for foot-coverings into U.S. fashion reality. The famous stilt-soled cork clogs; thong sandals; grown-up Mary Janes; fur boots; rainy-weather boots; and the current "ballet boots" made at Vogue's suggestion...all these were his babies. He made them work...doesn't necessarily claim them as originals; fashions have a way of being born simultaneously in a number of minds. Mackey looks, and is, a solid citizen. Exeter graduate, suburban paterfamilias, he inherited from his Scottish father a substantial business manufacturing military gold braid. A dozen years ago he ran up a shoe model for a friend who had a hunch. The hunch turned out fine, and J. Mackey & Sons has been making shoes ever since. The kind loosely referred to as "play-shoes"...which means that he can be as flexible and as receptive to new notions as any Paris *bottier;* can sometimes, when the spirit prompts him, turn a sketch into leather-and-last reality on twenty-four hours' notice.

Nina Wolf's specialties are ideas and alchemy

Her "jewels" could be mistaken at five paces for baronial heirlooms. Golden girdles, grandiose sunbursts, Ruritanian court aglets...all really gold-washed plastic or workaday metals, meant to stage-light simple clothes, to make pleasant personal décor. Currently she is streamlining antiquity, making jewellery to be introduced with the preliminary whoop-la over the U.S. première of the British film "Caesar and Cleopatra." First known for the baroque seashell decorations she made a few years ago, Nina Wolf had never before taken anything more than a dilettantish private interest in designing. Now her decorous little house in the East Sixties is headquarters for a bewildering amount of activity. The shell fantasies were followed by Victorian beadwork parlour bibelots; pretty packages for cosmetics; designs for shop-windows; designs for hats. Small, dark, intense, she works hard because she loves seeing her ideas succeed, flourishes on the work that makes them succeed.

Ben King makes news in accessories

His first love is belts...with a difference: jewelled cowhide belts, fur belts, paillette belts, leather girdles encrusted with grenadier's insignia, velvet ribbons raining stage-money *piastres*...hundreds of variations on what used to be simply a monotonous necessity. A small, shy man with an uneasy smile, Ben King has a hard time explaining his own theories as a designer, telling how he gets his ideas. He just has them; and he just has taste...natural and incorruptible. But belts are turning out to be merely a point of departure. A gingham belt gave him the idea for gingham earrings; a yellow silk belt seemed to need a yellow scarf for amplification. When he first made fur belts, he went on to invent a fur peplum, a three-cornered ermine kerchief, little fur "indoors" jackets. "Midtown Belts," the business he started after a backstage apprenticeship at Hattie Carnegie, may soon have to change its name; Mr. King has started something...an inventive, original point of view on accessories.



Denise Cohane makes jewels ... not priceless

Her jewels are all real stones, real gold, all under a maximum price of a thousand dollars; most of them under five hundred. She believes that American women buy jewels to wear...*not* as investments. Mrs. Cohane happened into her brand-new career when a famous jeweller told her they couldn't make up a clip from an idea of her own. She asked Vogue for the name of a school where she could learn the craftsman's side of making jewellery; went into partnership with her teacher when she'd finished the course. Now jewels by "Dielle" (phonetics for the initials of her maiden name) are part of Lord and Taylor's American Designers series. She plans to open a small jewellery shop where she will help people work out their own ideas; to spend part of every year in Paris gathering ideas. Mrs. Cohane profits from the sense of design she acquired studying to be a sculptress, here and abroad; from a remarkably clear head for business that enabled her to make a good idea a sound reality.

Fur coat...spring version

AFTERNOON OF A PERSIAN LAMB BOLERO (*above*). This way, the little jet black bolero with long sleeves, roll collar, waistline clearance takes a deeply-belted tweed skirt, a gold necklace, a pincushion beret. Midtown belt. Belt and skirt, Lord and Taylor.

EVENING OF A PERSIAN LAMB BOLERO (*facing page*). This way, the bolero serves as the perfect spring evening fur, with the longer short-evening dress, black rayon taffeta with low bow. Altman. Bolero, Hammer Brand Persian lamb, Alfred Rainer.

COFFIN

THE DRESS-COAT GOES TO TEA

Young coats look like dresses

NEW SPRING FASHION FOR SOFT SHAPED COATS:

BULKLESS, SLEEVELESS SHEATH DRESSES BENEATH

THERE'S a new young generation of coats—knowing, finished, self-sufficient little coats, so pretty that you hate to take them off. *And* you needn't. They're shaped close to your waist, buttoned high to proper turn-down collars, fulled-out softly over your hips; they have such pretty city manners that you can take off your gloves and take up a tea-cup without looking as though you just-came-and-can't-stay-a-minute. These are the spring coats for slight young figures, for hair that's brushed to silk. For little or no hats, white kid gloves, young-lady shoes. Coats so accurately shaped-to-you that the dress beneath must be a slim, sleeveless slip-of-a-dress (like the one on this page). They're coats made of navy-blue wool, black faille, or wool crêpe; mostly gilt-or-glitter-buttoned. They'll go to luncheon or a matinée; on the next page you'll see a rhinestone-buttoned one for evening (and there's even a soft-sleeved, tight-cuffed plaid gabardine version for walks in the rain). All of them softly shaped, urbane: spring coats that are costumes in themselves.

The coat that looks like a dress: goes where a dress might go

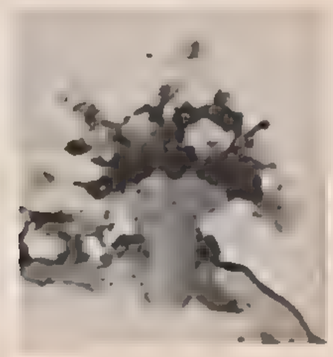
Facing page: This is the self-contained, pretty young coat—wear it to tea with white kid gloves, gold chatelaines (these, from Berns Jewellers). The coat has a full skirt, pleat-topped sleeves. Of black Forstmann wool crêpe. Sizes 10 to 16. About $60. Bloomingdale; Halle Bros.; Hutzler's.

The dress that acts like a slip: understudies a spring coat

Above: The right dress for a dress-coat—a minimum, as here. No sleeves, no clutter, no colour-problem; just your own lines, copied in grey wool jersey with a straight-across neckline, side-shirring at the waistline. Sizes 9 to 15. By Hi-Dee. $18. Altman; Jays; Woodward and Lothrop.

FOR SHOPS IN OTHER CITIES, SEE PAGE 159

More young dress-coats



This little coat is as pretty as a dress—full-skirted, snug-waisted, rimmed with narrow bands of white piqué. Of navy-blue worsted wool; by Lassie, Jr. $40. At Altman; The Dayton Co.

This little coat is as slim as a dress—has a small collar, big pocket-flaps buttoned down with knobs of gilt metal. Of navy-blue woollen. $50. At Saks Fifth; Harzfeld's.

This little coat is as soft as a dress—has a snug top, shiny buttons, pocket-to-hem unpressed pleats. Of navy-blue Forstmann wool. $60. Peck & Peck. Wear a sleeveless jersey shift beneath.

This little coat goes out at night: because it's rustly, pretty, rhinestone-buttoned. Of black Verney rayon faille. By Collegeset. $40. Russeks.

This little coat likes rain and shine. It's full-sleeved, of plaid rayon gabardine; its hood comes off when the sun comes out. By Junior Deb. Coat, $30. Hood, $7. At Lord & Taylor; Wm. H. Block.

FRANCES McLAUGHLIN

Mrs. Charles H. Marshall is shown here in the dining-room of her Sutton Place flat

BALKIN

Supper conversation

FOOD FOR THOUGHT AND FOR BUFFET

SUPPERS—COOKED AND DESCRIBED BY BROOKE MARSHALL

In a house where one finds good food, one is almost sure to find good conversation. The two go together, because a hostess who makes interesting combinations in food is apt to have a flair for making interesting combinations in guests.

She will not serve too many dishes of one kind, any more than she will have too many people who think alike. One good main dish is sufficient for a dinner—and one "lion-of-the-hour" sufficient in guests. Each dish should be perfect of its kind, as each guest should be chosen for some special contribution to the mental fare. Too many rich dishes give one indigestion; too many parlour-lions distract and surfeit the mind.

The only time that one can relax this rule is at a buffet supper. Then the table may be groaning with three or four unrelated dishes, each waiting to be eaten alone, and with moderation. The abstemious and discriminating guest can choose what is palatable to him, in food or entertainment. Given a choice of small tables, he can decide whether to join the court of the atomic bomb expert, or the authoress of the latest best-seller, or the lovely diva who sang so beautifully the night before. It is no reflection on the hostess if he lacks restraint, and makes poor combinations of food or of celebrities.

Learning to cook is as important as learning any other art-form, and like all arts, cookery has its rules. A recipe is as definite as the *(Continued on page 140)*

Pat-a-Kake

A Makeup Foundation that's GOOD for the Skin

Two years of exhaustive research resulted in the discovery of this formula — modern, scientific laboratory resources perfected it . . . NOW, and only now, Elizabeth Arden announces PAT-A-KAKE, the ultimate in a Makeup Foundation . . . a sensational new development in beauty. PAT-A-KAKE gives a younger, smoother, softer-looking skin AT ONCE . . . helps to conceal blemishes, freckles, tiny lines . . . has a lasting, beneficial effect . . . no artificial, ready-to-crack, heavily coated look. PAT-A-KAKE is easily applied, easily removed, leaving the skin actually fresher, prettier than before. ***Ten wonderful shades to complement every complexion. Price 1.00*** plus tax

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clean lip outline every time. There's no other like it. If you
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A shining cap of soft, natural-looking waves and curls . . . the hair of a truly beautiful woman . . . your *own* hair after a Nestle Opalescent Creme Wave. The skillful hands of your beautician and the gentle Opalescent lotion work together to give you this excitingly lovely permanent.

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Romantic bouquet of dew-drenched blossoms to envelop you in a harmony of fragrance. Toilet Water 1.00† Dusting Powder 1.00† Talcum Powder .50† and 1.00† Bath Salts 1.00† Body Sachet 1.00† Tablet Sachet 1.00† Toilet Soap, 3 cakes 1.00 — *Each a Shulton Original*

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DISCOVERIES IN BEAUTY

Dorothy Gray's new perfume has the fine fairy-tale name of "Magic Hour" and a happy ending of *many* hours of lasting scent. After the first musty overtones, there is the lingering sweetness of a floral bouquet. The perfume is in an ounce bottle encased in plexiglas. Saks Fifth.

Ladies of the eighties had a nice way with scent: a soft fragrance Everywhere, but Nowhere specifically...and this dulcet, ladylike aura of scent is the idea behind Milkmaid's new "Petticoat Trilogy" of sachet, dusting powder, and toilet water. They all are at Bonwit Teller.

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Just in case you *need* to be reminded of Beauty Counselors: this alligator-grained case with everything you need in it—Beauty Counselors' make-up, make-up foundation called "Powder Cream," "Night Cream," "Hand Smooth," and "Homogenized Cleanser" with a supply of lanolin.

BAKER

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Now Estrolar Cream contains the equivalent of this precious body substance. It contains an Estrogenic Complex. That is why, when used as directed, Estrolar is an important aid in attaining a youthful appearance of face, throat, and hands. So use Gourielli Estrolar regularly, and face every new year with optimism...knowing you can count on Estrolar to keep anyone from knowing your age.

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New York Salon

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OVERSEAS ALBUM

(Continued from page 94)

They were not much use as a fighting body, but they struck horror in the hearts of the civilians, and left the German soldiers free to be "proper" and devote themselves to military matters.

We spent a morning with one family of Caucasians who had come from the Turkish border of Russia. Later, at a little table under a tree, they served us a lunch of shashlik, pastry, and honey. Our interpreter was poor, or our Russian host was evasive: in any case, we never found out how these people had come by such food in a prison camp. After lunch, we all sat on the ground on a black animal skin, and looked at an atlas that our host had among his few possessions. He traced the route to Syria, and told of his hopes of getting his family there. We listened rather sadly, because we knew that there would be no Syria for him, that he would soon be returned to the Soviets.

At the same camp, we visited a woman who had been in command of a Soviet destroyer that was sunk near Sevastopol. She was picked up by a German speedboat, and later taken to this Caucasian division in Austria. Although she had been born in the Caucasus, she kept aloof from the others in the camp, even built herself a shelter at the far corner of the field. She despised her companions for the killers and bandits that they had been, in the retreat from Russia and later in North Italy. But for all her loyalty to Russia, she still had misgivings about going home. She couldn't know whether she'd be welcomed as a heroine, or denounced and shot.

When the day came for the British to send their Russian prisoners back to the Soviets, the renegades begged that the British shoot them instead, right there and then. The British had no choice but to load them into the trucks at bayonet-point.

This unpleasant job was one of the last that Eighth Army was called on to do. It was a tired army in which the casualties had been so heavy that hardly any men were left from the early days in the Desert. What did remain was the international character of the Army. Its men were from all over the world. There were the English, the Grenadier Guards, the Scots and Welsh Guards, a Canadian division, General Anders' Polish Corps, the Palestinian Brigade, a Cyprian mule company, several divisions of anti-Fascist Italians, the New Zealand Expeditionary Force, the fine 8th Indian Division of Sikhs, Muslims, Hindus, and the childlike Gurkhas, the South Africans, two companies of the American Field Service, the black Bechuana and Basutoland Service troops, and a small strange group known, officially, as Popski's Private Army. Hardly anyone seemed *(Continued on page 138)*

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Only a woman would compare her mighty Mainliner to a bandbox — but that's how you'll feel when you step serenely into waiting arms or brand-new scenes — unmussed, unfussed, uncrushed and fresh-as-spice. Just part of the magic of going by United Airlines—counted *first with women* from the day America's first ladies found the *practical* advantages that go with the *delight* of flight. (And to think flying costs even *less* than other first-class travel; see your travel agent for reservations.)

United salutes Women Department Store Executives —whose early adoption of air travel and enthusiastic use of the Main Line Airway has won for them the honorary title "First Ladies of Flight."

OVERSEAS ALBUM

(Continued from page 136)

to know much about Popski's Private Army while the fighting was on, but everyone told fantastic Superman stories about them. When the shooting was over and the secrecy was off, the little band came into the open and told us reluctantly about themselves. Major Popski, they said, was born in Belgium of Russian parents. When the war began, he was a British subject, living in Cairo. In Africa he recruited his "army"—about a hundred men, all hand-picked, all parachutists, all likeable extroverts, able to lead others.

They came from everywhere. There was a bearded Yank from Laredo, Texas, who had been in the Eagle Squadron and grounded for bad eyes. There was a big, lethargic West Indian, Canadians, dozens of Tommies. Some were officers, and some were enlisted men, but rank meant very little. They were all trained in every skill of fighting, all told to avoid a fight whenever they could. They went behind the enemy lines, by air or by infiltration, to make contact with groups of Italian Partisans and lead them in destroying communications and supplies.

When the war was over, the British and Russians left a two-mile strip of unoccupied no-man's-land between their zones. The only group allowed to operate in that area was Popski's Private Army. For some reason they caught the fancy of the Russians, and went deep into the Russian zone to play soccer football with Red Army teams. They would come back loaded with captured German equipment. People closed an eye to their little misdeeds. When the no-fraternizing order was pretty strictly enforced, Popski's jeeps could still be seen running through the streets of Köflach late at night, loaded with laughing girls, going to and from parties at their billets. None of the Military Police ever felt called upon to do anything about it.

A great diversion of the Eighth Army was a cartoon that appeared each morning in the *Eighth Army News*. It concerned the exploits of "The Two Types," two British officers who had fought through the Desert Campaign and couldn't forget it. Many of the men made a gag of imitating "The Two Types." They sent to Cairo for their clothes and wore corduroy trousers, inside-out sheepskin jackets, and soft yellow suède boots. They affected the expressions of the Desert Army, applied them to Italy, and told one another that they were nostalgic for Alamein. The great joke at meals was to miss the taste of sand in your food, and to say across the table, "Pass the sand, Old Man." And young lieutenants just six weeks out of England, soaked to the skin after days of Italian rain, would laughingly quote the Desert characters, "Do you remember the two weeks without water at Wadi Zam Zam, Old Man?"

Romantic Venise lace, dove-tail peplum and new back fullness highlight this elegant two-piece designer dress in black Vulgera sheer. About 40.00...available at fine stores.

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SPORTSTER *in* **TISH-U-TEX**

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Look for the Gold and Silver tag on every hat.

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SUPPER CONVERSATION

(Continued from page 128)

form of a sonnet. But just as the success of a sonnet depends on the talent and feeling of the poet, so the success of a dish depends on the little personal touches that the cook puts into it—wild thyme in stewed tomatoes—basil in string beans—a whole fresh vanilla bean in custard—anything good that is definite enough to be remembered, but delicate enough to be elusive. These are the signatures of a good cook, and these are the things that one must learn oneself by trial and error. It is only by making the dish oneself that one can learn such things.

Here are a few recipes that I have used again and again at buffet suppers. Some of them I invented, some have been given me by kind friends, and some have been concocted by cooks who have lingered long enough in my kitchen for me to learn a trick or two from them. The first is a Beef Stew on which my cook and I collaborated—very nice for a buffet on a cold evening:

Beef Stew Casa Lingua

4 lbs. lean beef stew meat
1 lb. bacon
1 bunch carrots (cut in half)
2 lbs. small onions
1 head of celery (cut up)
1 lb. mushrooms
2 lbs. potatoes (scooped in balls)
4 large tomatoes
¼ cupful of mixed herbs
Salt and pepper
Worcestershire sauce
Soup stock

Put bacon in a large iron frying pan; cut the beef in small pieces, and sauté in the bacon fat, until brown. Take beef out and put in a casserole. The onions should also be cooked in the bacon fat until soft. In the meantime put the carrots, celery, and potato balls in a saucepan. When they begin to get soft, pour them in their water over the meat; add the herbs, tomatoes, and bacon; cover with water or soup stock. Let it all cook, covered, over a low fire for an hour and a half or two hours. Half an hour before serving, take a cupful of flour, add enough water to make a paste, add kitchen bouquet to make it brown, and slowly add this mixture to the casserole. Add Worcestershire sauce before serving. This recipe serves fourteen people.

Salad Coronado is a salad which crept over the border from Tia Juana and settled down on the Main Street of Coronado. It is quite a lot of trouble to make, but is well worth it.

Salad Coronado

3 or 4 heads of lettuce (chill well; keep in icebox until ready to use)
1 egg (raw)
3 lemons
Croutons (toasted and diced)
2 ounces of olive oil
6 tablespoonfuls of garlic oil
1 tablespoonful of Worcestershire sauce
6 heaping tablespoonfuls of Romanello cheese (put through meat grinder)
Salt
Pepper (coarsely ground; use in considerable quantity)

Use a pint crock to make the garlic oil. Chop or mash one inch of garlic in bottom of crock. Fill with plain salad oil. Keep at kitchen temperature. In using garlic oil for salad, use the oil only. This mixture will keep indefinitely.

Put the small lettuce leaves in a large wooden bowl. Pour on the various oils, salt, and pepper. Sprinkle on the grated cheese and croutons. Break the raw egg (yolk and white) on the top of all the above—then squeeze the 6 half lemons on top of the egg. Toss the whole mixture from the

(Continued on page 143)

The Guardette

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Styled in 2-tone fine calf leather. $10.

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Daytime Drama for the Exciting Titian

Mrs. Ralph Bidwell Carter III always changes her fingertip make-up to fit each occasion. For a suave afternoon costume, she does the Dura-Gloss "Quick Trick"—applies Dura-Gloss *Clover* from the *moons over the tips.*

Daytime and Sports Costu
from Mary Lewis
Jewelry from Georg Jensen

Evening Elegance for the Radiant Blonde

Celia Babcock, of "I Remember Mama," loves this newest fingertip strategy. For evening allure, she uses the Dura-Gloss "Quick Trick" method—*covers her nails completely* with Dura-Gloss *Fuchsia.*

Outdoor Strategy for the Striking Brunette

Theo Graham, fashion design student, finds Dura-Gloss makes it easy to change her polish for each costume. Using the Dura-Gloss "Double Quick Trick," she applies Dura-Gloss *Red Pepper* to her fingertips, *leaving moons and tips exposed,* for a crisp, outdoor costume.

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So Easy With Dura-Gloss "Quick Trick" Technique

1. Quick Trick

For lasting fingertip allure, try this Dura-Gloss method: Apply one coat of Dura-Coat—*two* coats of Dura-Gloss polish. Quick dry with Polish Dryer.

2. Double Quick Trick

When time is short, use this Dura-Gloss method: Apply one coat of Dura-Coat—*one* coat of Dura-Gloss polish. Quick dry with Polish Dryer.

Every fashionable shade of nail polish made is made by Dura-Gloss

It's charged with excitement...

DURA-GLOSS

Fingertip Allure

Copr. 1946, Lorr Laboratories, Paterson, N. J., Founded by E. T. Reynolds

SUPPER CONVERSATION

(Continued from page 140)

bottom. Use a large wooden kitchen bowl and wooden fork and spoon in preparing salad.

Chicken Suzanne

2 small tender broilers
3 lbs. very small white onions
½ lb. butter
1 can chicken soup
1 pint of cream
4 ounces of whiskey

Cook the onions in the butter, preferably in a double boiler for one hour. Do not let them get brown. Cut the broilers into 4 pieces and cook in the chicken soup for half an hour or until tender. Put the chicken when cooked in the bottom of a casserole (leave the soup to cook rice in). Cover with onions, add the cream (which has been warmed a bit so as not to curdle), stir, and add the whiskey. No one ever knows just what gives the sauce *that* flavour (only Vogue readers will from now on). This serves a greedy four, or a moderate six.

Then here is a way of cooking tomatoes, only don't serve them with Chicken Suzanne. The combination is too rich.

Tomatoes Henry

1 dozen tomatoes
Butter
Brown sugar
2 finely chopped onions

Cut the tomatoes into quarters. Put in a large iron pan. Put in the onions. Dot heavily with butter and sprinkle heavily with brown sugar. Cook over a very slow fire for an hour and a half, shaking the pan every once in a while. The tomatoes should be a very dark brown when ready. This dish is nice as an entrée for Sunday night supper. A little cream may be added, and the tomatoes served on toast, but I like them best in a small casserole with Boston brown bread toast passed separately. This recipe serves four people.

Chicken Hash October

This is called Chicken Hash October because October is my cooking month. The maids come to town and we stay in the country and do all our own cooking.

1 small roasting chicken
Put in small gauze bag:
1 bay leaf
2 sprigs of thyme
2 sprigs sweet basil

Boil the chicken in water to cover until tender, leaving the bouquet in the water. Take out the chicken, cut off meat and put meat through grinder. Put in a double boiler and add slowly the richest cream that you can get. Add just enough cream to keep the chicken from being dry. As you stir, also add salt and whole black pepper. Pour out onto squares of crisp toast. Garnish with bacon curls and parsley.

This dessert is a perfect ending for an intimate dinner:

Orange Soufflé with Foamy Sauce

3 egg whites
3 tablespoonfuls granulated sugar
2 tablespoonfuls of orange marmalade
¼ teaspoonful of orange extract
½ cupful chopped almonds (toasted)

Beat egg whites to a stiff foam; gradually add sugar and continue beating until mixture forms peaks that bend slightly when the beater is lifted. Add orange marmalade and orange extract. Pour into greased top of double boiler. Place over hot water, cover, and cook 1 hour. Turn out on warm serving plate.

Pour over it the foamy sauce, which is made this way: Beat the 3 egg yolks, ¾ cupful of confectioner's sugar, ½ a teaspoonful vanilla extract and ⅛ teaspoonful of salt. Fold in 1 cupful of heavy cream, whipped. Chill and sprinkle with the nut meats. This serves four or six people.

Illustrated, Design Patent 128215

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The grapes within these wines, of course, are varieties of *Vitis vinifera*, the great European wine-grape family. But the soil and climate of California have given them extraordinary qualities.

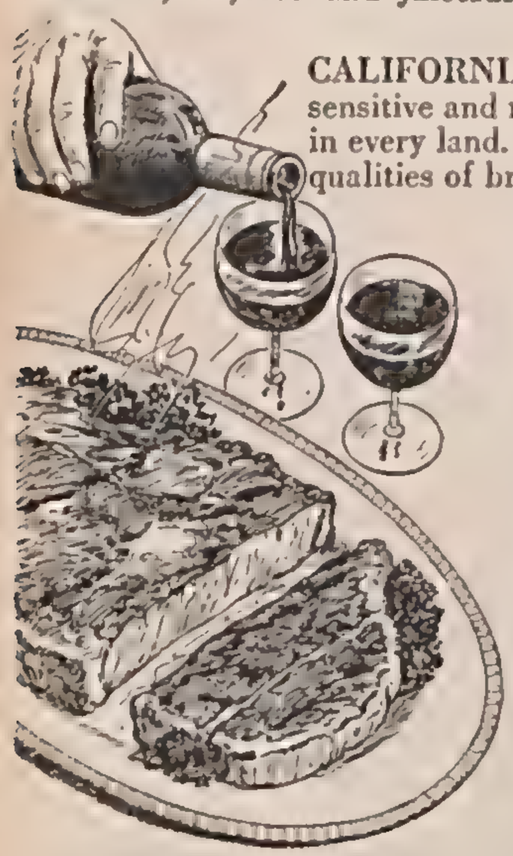
Handled with discrimination, these grapes result in wines of unusually pleasing personality. Dry table wines whose delightful taste and graceful balance are coupled with sturdiness ideal to American main course dishes.

CALIFORNIA BURGUNDIES, like their European counterparts, vary as individuals according to their grape heritage. Many California Burgundies show upon their bottle labels the grape from which they are made.

You will find for example, the name *Pinot Noir*, the grape from which come some of the world's finest Burgundies. In California there grow moderate crops of Pinot Noir — producing wines of aristocratic bouquet, surpassing fragrance and smooth taste. These are long-lived wines to lay away for great events.

Another of note is the *Petite Sirah*. Flourishing in California's upland vineyards, this grape provides a more massive wine, ruby-lipped in color, full in body — with the classical aftertaste that marks a wine as perfect mate for roast or steak.

Among other distinguished, full-bodied red table wines to look for are those from California's lush *Charbono*, *Refosco* and juiceful *Barbera* grapes.



CALIFORNIA CLARETS belong with those lighter-bodied, sensitive and melodious red table wines that are special favorites in every land. Each, according to its grape, reveals its particular qualities of breed, flavor and color.

Many are made from the *Cabernet Sauvignon* and so labeled. This, the principal grape of the Bordeaux Clarets, grows exceedingly well here in California. It produces wines of character, noted for keenness of balance, provocative bouquet and suave, lingering taste. In these California Cabernets, many are finding their favorite wine.

The dark-red *Zinfandel* is another grape of wine excellence. Grown only in California, the Zinfandel provides wine of a pleasantly fruity flavor, with noticeable fragrance and fine zest. Truly rich in its youthful state, this is a wine to be purchased and served often.

You'll find other excellent California Clarets from such worthy grapes as the *Carignane* and *Mourestel*—each a valuable taste-discovery.

WE CALIFORNIA WINE GROWERS invite you to try these red table wines. Open a bottle or two in your home, judge them critically. When you do we feel sure you'll rank them with the truly fine wines of the world. Wine Advisory Board, 85 Second St., San Francisco 5.

Vogue's 11th Prix de Paris Thesis Topics

This is the home stretch in Vogue's 11th *Prix de Paris*. By February 15th all of you who have answered the four quizzes will be notified whether you are eligible to submit a thesis. When you receive your notification, choose one of the subjects listed below, and write about it in approximately 1500 words. Mail your thesis to: Vogue's *Prix de Paris* Director, Vogue Magazine, 420 Lexington Avenue, New York 17, New York, before midnight, March 15th.

Thesis Topics

1. What do you think the editorial policy of Vogue should be in relation to its young readers (by "young" we mean aged approximately 16 to 25).

2. List five features other than fashion that you would like to see regularly included in Vogue's pages. Select and develop one of them.

3. Outline a merchandising promotion based on a fashion theme from the February 15 issue of Vogue (this issue). Tell how you would present the idea to department stores, and suggest window and floor displays plus an advertising campaign to go in local papers.

4. Discuss the rôle of the American woman in the world today.

5. Suggest possible themes for six special issues of Vogue—such as the Americana issue, Beauty issue, College issue, et cetera—keeping in mind the season in which each issue appears. Outline the contents as to fashion coverage, feature articles, and general approach.

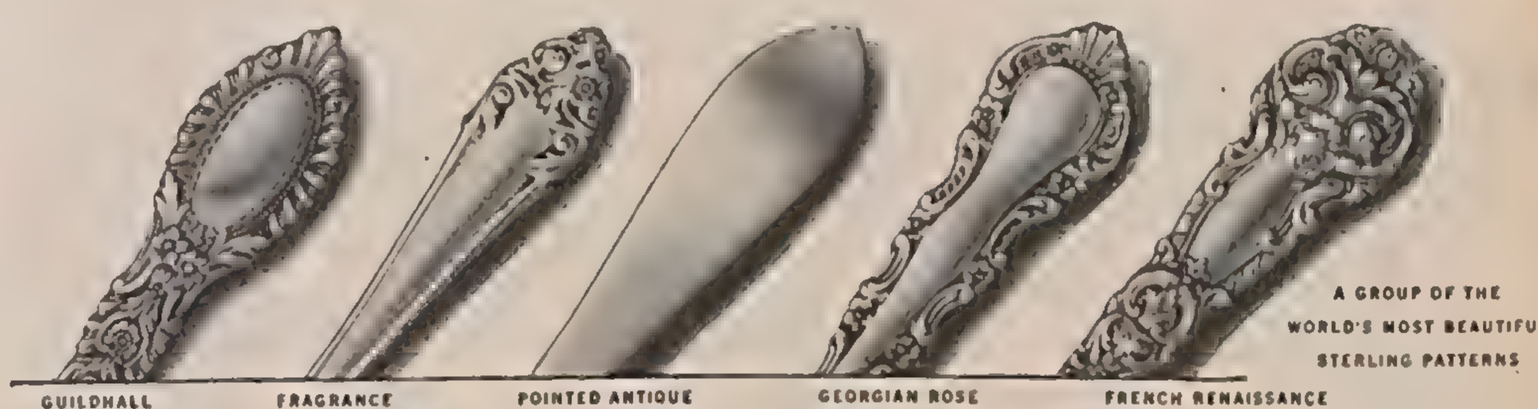
6. Read the article, "Love Letter to the Arts," by Nancy Flagg (*Prix de Paris* winner 1942) which appears on page 94 of the January 15 issue of Vogue. Write your own "Love Letter to the Arts."

Family Pride

FRANCIS FIRST

Family Pride is many things. It is an ancestor who builds a dynasty, it is a child's first smile. And the focal point of family pride is your home—stage of every day living set with familiar and beautiful possessions.

With each new generation, family pride in Solid Silver by Reed & Barton grows. Any Reed & Barton masterpiece, in tea service or flatware, is indeed a proud and highly personal possession. For your Reed & Barton Sterling speaks the ageless language of family pride.



A GROUP OF THE WORLD'S MOST BEAUTIFUL STERLING PATTERNS

THE COMPLETE BOOK ON TABLE SERVICE AND CARE OF SILVER: *Send 10 cents for "How To Be A Successful Hostess" to Reed & Barton, Box 990, Dept. V, Taunton, Massachusetts.*

Reed & Barton
Sterling Silver

ESTABLISHED 1824 · TAUNTON, MASSACHUSETTS

Glamorous Doreen Drexel

One of Philadelphia's most widely traveled and popular social leaders, Doreen Drexel has an excitingly fresh, fair-skinned beauty. She loves to give her complexion a quick "pick-up" with Pond's 1-Minute Mask. "The Mask makes my complexion look clearer . . . and feel much, much softer!" Miss Drexel says.

Her 1-Minute Mask makes Doreen Drexel even lovelier!

Today—treat your face to this one-minute "Beauty Pick-Up"

For a lovelier complexion *tonight*, slather a satiny coat of Pond's Vanishing Cream over your face—all but eyes.

The Mask works by what skin specialists call "keratolytic" action. It loosens and *dissolves* tiny dry skin roughnesses and imbedded dirt particles! Allow the Mask one full minute for this "keratolytic" action. Then tissue off.

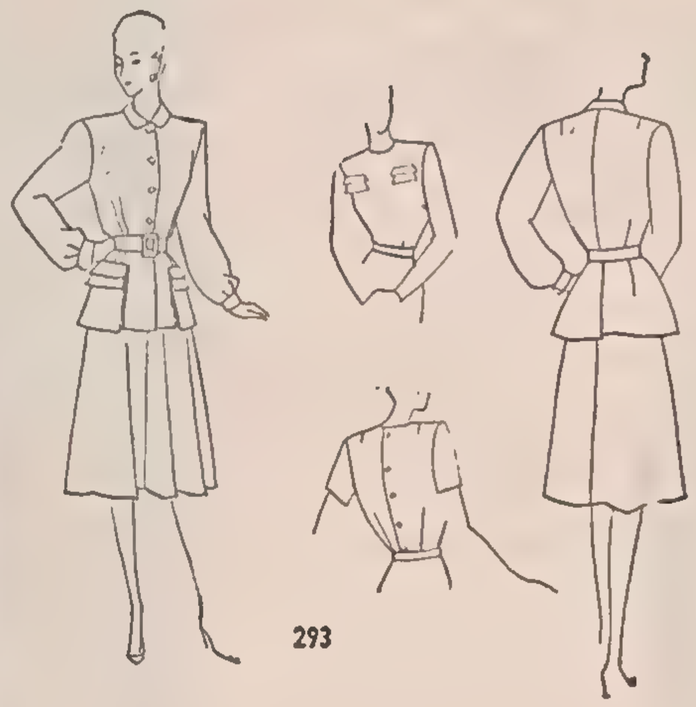
After the Mask your skin *looks* more radiant...finer-textured... smoother! You're ready for *easy* make-up—and a glamorous, successful evening!

Get a BIG jar of glamour-making Masks!

Quick velvety powder base . . .

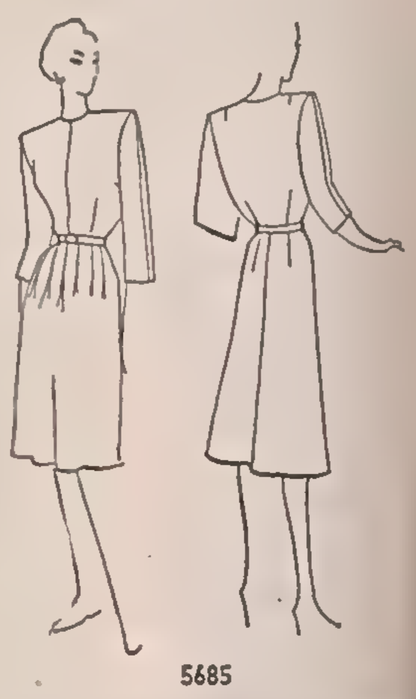
Pond's Vanishing Cream is an ideal base for quick make-ups! Stroke on a light film of Cream and leave it on. Ungreasy . . . protecting . . . long-lasting!

DESIGNS FOR DRESSMAKING



293

OTHER views of the flared-skirt suit on the cover and its own blouse—which repeats the double-pocket theme of the jacket. This is Vogue Couturier Design 293 to be made in sizes 12 to 20 (30 to 38).



5685

OTHER views of the dress-to-make-of-linen shown on page 109. The effect is slim; with slot seams, unpressed inverted pleats at the skirt front. Vogue design 5685; sizes 12 to 20 (30 to 38).

• *Continued on page 148*

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 162.

Smooth as Silk . . . . Mellow as Moonlight

Delicious Allen's Toffee is a superb confection, rich in the quality and purity that are traditionally Allen's — that make this "true" toffee a masterpiece of creamy, mellow goodness. Better stores, confectioners and candy counters have Allen's Toffee, in wonderful assorted flavors. Ask for it today.

Allen's Toffee

Famous in England since 1860— A favorite in America

C. S. ALLEN Corporation
Webster, Mass.
and
New York, N.Y.

HOLD YOUR VICTORY BONDS AND STAMPS

YOURS AGAIN

"We're all set for you at JASPER"

SHOWPLACE OF THE CANADIAN ROCKIES

Everything's just as you remember it – the exquisite circle of views, the scores of mirror lakes, and the alpine flowers. Centering it all is lovely Jasper Park Lodge in the broad Athabaska Valley – base for unforgetable trail and motor trips. This year the fish are *bigger, hungrier!* The 18-hole championship golf course has been remodeled and completely rebuilt. The heated outdoor pool and the tennis courts will be ready for you, and you'll find plenty of canoes on Lac Beauvert. Then there are the motor highways to the Columbia Icefield, greatest glacial cap south of the Arctic—to Miette Hot Springs, Maligne Canyon, Mt. Edith Cavell. Bear cubs, fawns and other forest life offer camera closeups. Jasper Park Lodge accommodates 650 guests. We're all set for you. Visit us again this year between June 15 and Sept. 15. Rates from $9 per day, including meals.

NO PASSPORT NEEDED! Your vacation dollar goes farther in Canada. Jasper and other Canadian vacationlands are easily reached from all U. S. points via Canadian National. Call or write for booklets and information.

Jasper Park Lodge, Jasper National Park

Yours Again, Too—Minaki
A hundred miles east of Winnipeg, in the Lake of the Woods country, another Canadian National summer resort, Minaki Lodge, offers golf, fishing, swimming and boating.

Canadian National Offices in the U. S.—Boston, Buffalo, Chicago, Cincinnati, Detroit, Duluth, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, Portland, Me., San Francisco, Seattle, St. Louis, Washington, D. C.

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CANADIAN NATIONAL TO EVERYWHERE IN CANADA

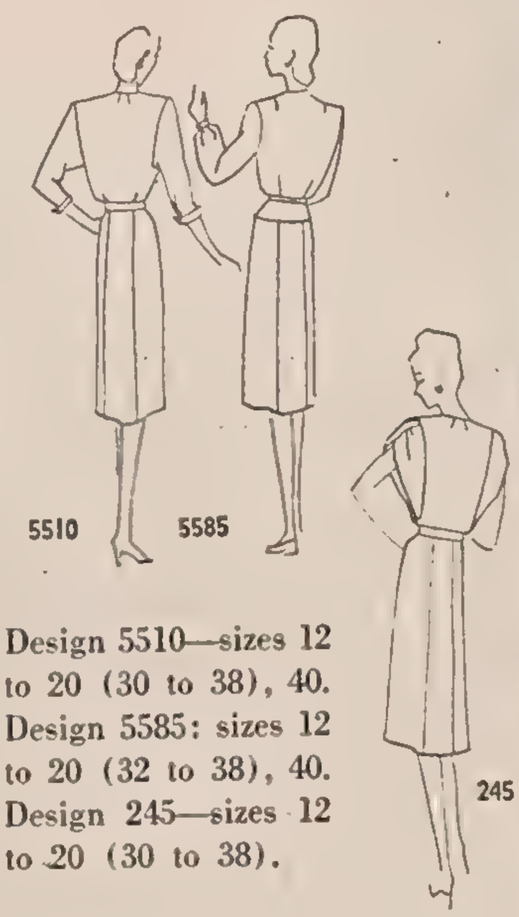
THIS IS, INDEED,

NYLON HOSIERY "AS YOU LIKE IT"! *You'll be delighted with the smoothness of fit which full-fashioning and skilful knitting achieve. And, sheer as these trim stockings are, there's no need to save them for dress-up wear, for they'll take you many a mile! Ask for them by name at your favorite hosiery counter.*

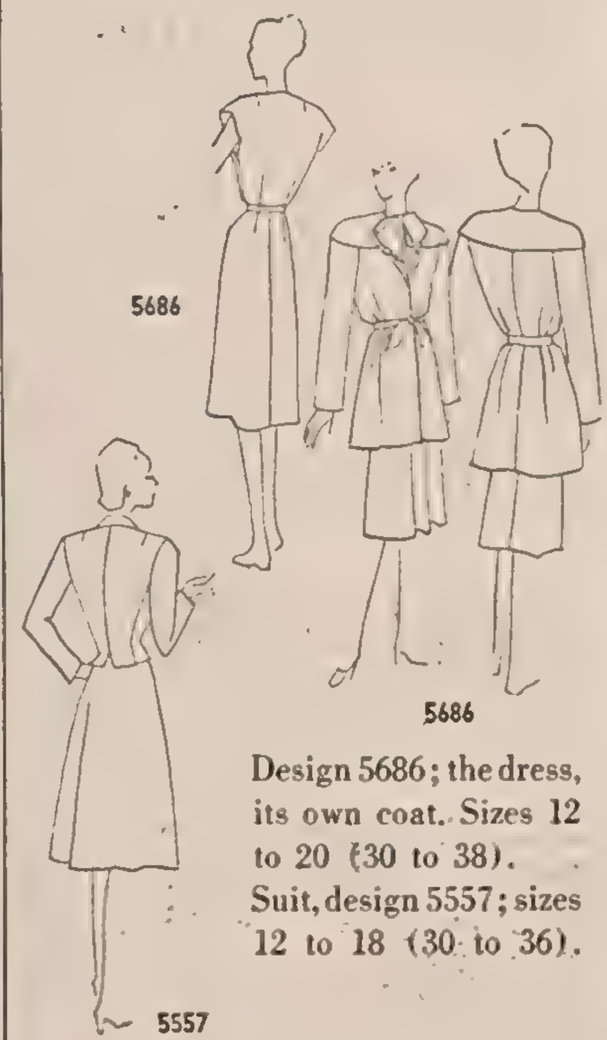
NYLON HOSIERY
"As You Like It"
READING, PA.

DESIGNS FOR DRESSMAKING

Further views of the short-coat-costume on page 112—Vogue design S-4699. Sizes 12 to 20 (30 to 38).



Design 5510—sizes 12 to 20 (30 to 38), 40. Design 5585: sizes 12 to 20 (32 to 38), 40. Design 245—sizes 12 to 20 (30 to 38).



Design 5686; the dress, its own coat. Sizes 12 to 20 (30 to 38). Suit, design 5557; sizes 12 to 18 (30 to 36).

(Continued on page 149)

The slip with the dual personality. Miss Co-ed, popular member of the WONDER MAID family of fine lingerie. Perfect bias-cut controlled by straight side panels give Miss Co-ed the duality that prevents riding, sagging, twisting. Lacey or tailored styles in fine rayon crepe or satin. At finer stores . . . about $3.00 to $4.00 (Illustrated style . . . about $3.00)

MUTUAL GARMENT CO.
1727 Locust St., St. Louis, Mo.

FEATURING BUR-MIL QUALITY RAYON FABRIC

Famed for nearly a third of a century

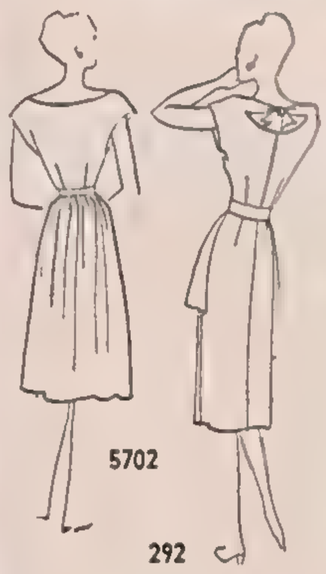
Arlingcrest Flannel

100% WOOL NAPHTHALATED

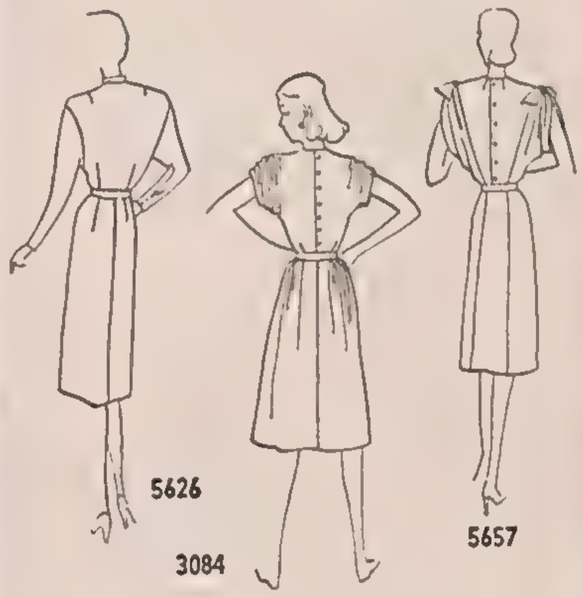
Tailored trio styled by BLACK-FRIAR KINDREDS. Contrasting checks trim revers and face the front of this snug-waisted vest featuring deep-cut armholes and dull gold buttons. Pair it with slim slacks made for trim comfort—both in Arlingcrest Flannel 100% Wool Naphthalated. For good harmony add a long-sleeved white cotton blouse. Black or Brown . . . Sizes 10 to 20 . . . Slack about $9.00 . . . Vest about $10.00 . . . Blouse about $4.50.

Arlington Mills
LAWRENCE, MASS.

DESIGNS FOR DRESSMAKING

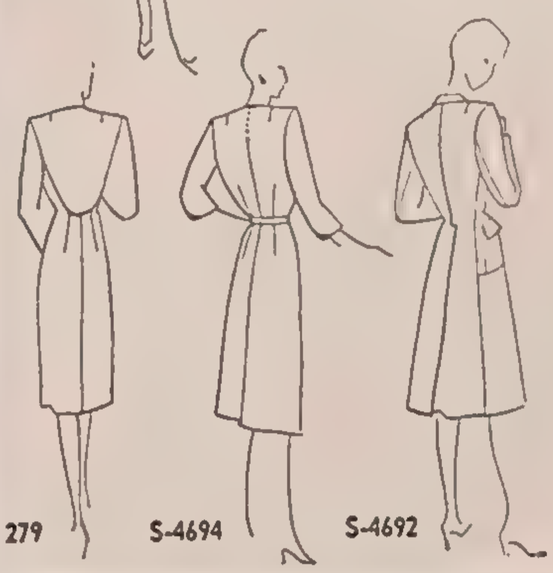


Vogue Design 5702: sizes 12 to 18 (30 to 36). Design 292: sizes 12 to 20 (30 to 38). Design 5626: sizes 12 to 20 (30 to 38), 40. Junior Design No. 3084: sizes 9 to 15 (29½ to 33). Design 5657: sizes 12 to 20 (30 to 38).



Vogue Design No. 5704: sizes 12 to 20 (30 to 38).

Vogue Design 282: sizes 12 to 18 (30 to 36). Design 279: sizes 14 to 20 (32 to 38), 40, 42. Design S-4694: sizes 12 to 20 (30 to 38), 40, 42. Design S-4692: sizes 12 to 20 (30 to 38).



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A Le Vine Original with exquisite detailing. Fagoting with underlay and dickey of contrasting color create the coveted 'two-piece and blouse' look. Navy with chartreuse or pearl pink . . . black with cloud blue. Sizes 14½ to 26½ — about $22.95.

LOUIS LEVINE & SONS • Cincinnati, Ohio

SPOT CANCER EARLY

(Continued from page 105)

time we got right down to business.

A nurse took me into a small laboratory in which two pretty girls in white coats worked, quickly, silently; the dark one with a long page-boy hair-do stabbed my finger, smeared a slide; an extraordinarily pretty blonde looked through a microscope at a bloodied slide, tapping a clicker with her right hand. She told me she was counting blood cells. I thought of leukemia immediately—the waiting room brochure had something about the number of children who die of this cancer of the blood cells. Newspapers frequently have stories of children suffering from leukemia, but rarely does anyone say flatly that it is cancer. Memorial Hospital, the basic unit of Memorial Cancer Center, is the only one in the world with a ward just for children with cancer.

The nurse then directed me to a dressing room, told me to take off everything except my shoes and stockings, gave me a soft, clean robe of elephant's ear grey. The shapeless thing curiously enough made everyone look more attractive than they had in their too-tight clothes. I was taken into one of four small rooms, that is the Clinic proper. For the Clinic is huddled into a corner of the X-ray department. The nurse told me to make a "fist," examined the veins in my right arm, which she apparently thought were superb, before she stuck me for another blood giving. There was no excitement in th room, just the pleasant bustle of do tors and nurses—it was a murmur though they were preparing a dinn

We were pretty crowded— and the only other visible grey-rob one. I watched the doctors coming of curtained cubicles that were no big ger, I found out when my turn cam than corset fitting-rooms, where a d tor, and a grey robe teamed up. Th afternoon there were five doctors i attendance for the usual number ten or twelve patients. (I never fou out what the Clinic calls us—eventua we are just statistics.) Every doctor a specialist, each examines complete two women during a session, calls up the head clinic doctor for consultat if necessary. (Actually most preve tive cancer work is done by wom mainly because male doctors are less interested in preventive medic according to one famous medical entist, who also told me later that ma young doctors have either a Dr. Arr smith complex, wanting to research great discovery, or preferring to surgeons, "cutting out great tum and cursing the nurses.")

At the Strang Clinic every h dred routine examinations bring light two cancers, about once a mo I wondered whether I was one. It minded me of Logan Pearsall Smi "Where Do I Come In?" in which he wrote: "I (Continued on page 1

Hi-a

the beauty brassiere

Marja captures the very spirit of youth in an exquisite brassiere, designed to enhance your loveliness, to lift you alluringly into beauty. At all fine stores, $2 to $5.

MARJA BRASSIERE CO • JACKSONVILLE, TEXAS

Your dinner dress . . . dramatic print with flaring front peplum designed to glorify your femininity in

Fashion

Your face, a fitting crown to this column of loveliness because your face powder has been made-to-order exclusively for you . . . assuring the exquisite perfection of your skin-tone.

Charles of the Ritz

DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

PARIS LONDON MONTREAL NEW YORK

Sterling!
-one of a very new collection,
at better stores everywhere
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FIFTH AVENUE
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Plain Ends
Ivory Tips
Beauty Tips (red)

Particular palates . . . sensitive throats . . . appreciate

Marlboro's richer mildness.

Sumptuous tobaccos . . . superbly blended!

MARLBORO

CIGARETTES

Merely a Penny or Two More

It looks so easy, so effortless, as you watch the smooth performance of a graceful ballerina. But, behind that easy flow and rhythm lie endless hours of practice—steps and movements done over and over. With any fine performance

...what you can't see, often counts most!

New Cape Ensemble, Zuckerman & Kraus dressmaker-type suit, three-quarter cape. All lined with matching Robbins Crepe.

In finer fabrics, too, it's the behind-the-scenes work . . . endless attention to detail that brings perfect performance . . . a superb blending of color and texture . . . enduring beauty • Long recognized for their superlative quality are Robbins Fabrics . . . Nylon and rayon Crepes . . . Satins . . . Taffetas . . . all loomed within Robbins' own mills. Robbins fabrics are found in better lingerie, blouses, dresses, negligees and linings.

Colonial Mills, Inc., New York.

ROBBINS FABRICS

Your Style-line starts AT YOUR *Bust-line*

A few minutes after slipping into your "Perma•lift"* bra you'll know why this totally different creation is America's favorite. Its cool—caressingly soft—cushion inset—deftly fashioned into the base of each bra cup—is utterly unlike any other bra support. A "Perma•lift" bra is beautiful—faultlessly tailored—it is your dependable aid to figure beauty.

A "Perma•lift" bra does everything you expect a superb bra to do—will withstand countless washings and long wear. For performance that exceeds style—for healthful support—for beauty and unsurpassed value—you'll adore a "Perma•lift" brassiere—available at fine stores everywhere—1.25 to 2.50.

*Reg. U. S. Pat. Off.—a product of A. Stein & Co., Chicago and New York

TRUST THE TRADEMARKS THAT HAVE STOOD THE TEST OF TIME

It's fun...it's young...it's meant for You!

frolic

...by CHERAMY

Frolic is *such* a joyous perfume! So fresh and carefree... sparkling and bright. And...when you use it, you'll agree... Frolic has the most head-spinning, heart-winning ways!

Perfume, $6.50; 3.50; *debutante size,* 1.10. *Toilet Water,* 1.75. *Dusting Powder,* 1.00. *Talcum Powder,* 50¢. *(Plus tax)*

SPOT CANCER EARLY

(Continued from page 150)

am one of the unpraised, unrewarded millions without whom statistics would be a bankrupt science. It is we who are born, who marry, who die, in constant ratios....Heroes who, without the least thought of their own inconvenience, allow omnibuses to run over them, or throw themselves, greatheartedly, month by month, in fixed numbers, from London bridges."

Am I, I wondered, to be one of the 164,000 people who die of cancer every year? The passionate workers for the cause of prevention always say "were killed," but they could say, with righteousness, "were murdered" through the negligence of the public which has never properly supported cancer research, training, treatment, and prevention. I had heard Mrs. Edward Delafield at a meeting say that out of the population of this country now, some fifteen million will eventually die of cancer—one out of nine of us. The only cancer statistics I could think of that didn't include me was the one about stomach cancer; forty per cent. of the men who die of cancer die of stomach cancer.

I was recalled from these reveries by an extremely feminine doctor who had pinned her watch and rings with a huge safety pin to her white coat. Talking to her was a broad-beamed doctor with ground-gripper shoes, a definite woman golfer type. A rather grizzled doctor with a gentle, quizzical face, took on my grey-robed neighbour. I rather hoped that I would pull the pretty young blond doctor who wore open-toed shoes. But I drew a tall, dark-haired doctor with a warm smile, and, as I found out during the examination, a comforting personality.

She took me into a cubicle, sat me down on the examination table, to question me exhaustively about my medical history. Among the questions were certain leading ones. "Did I have indigestion?" "Trouble with my breathing? my teeth?" and various other ones. While I was being examined I could hear occasionally the woman in the booth to my left. She was apparently deaf, and she answered her doctor in that whine that afflicts the speakers on Mr. Anthony's program.

I could hear nothing from my neighbour on the right, and I knew that they could hear nothing at all of my history. After the questioning, the examination itself came. The doctor took my blood pressure, examined exhaustively my eyes, ears, nose, mouth, throat, breasts, neck and gave me an internal examination. During the process she called in two doctors for consultation, had them examine me. At the end of some fifty minutes of questioning and manual examination, she told me that she felt there was no need for me to have an X-ray examination. (Later I found out that if there had been any *(Continued on page 158)*

TREO Corseting

DISTINCTIVE GIRDLES AND BRAS FOR AMERICA'S ACTIVE YOUNG WOMEN

Fashionable clothes worn smartly and with an easy grace. A TREO-styled figure, of course.

Tattersall plaid jacket and skirt combination by B. H. Wragge.

SPOT CANCER

(Continued from page 157)

suspicious signs, or if I had complained of indigestion at all, I would have been asked to come back for a barium and X-ray examination. Everyone, male and female, over forty-five automatically is told to come back for X-ray examination.) The blood tests, smears, and other analyses, she told me, would be checked. If anything at all were found, I would be notified within two weeks.

I dressed myself, wondering what would have happened if my doctor had found a lump. A nurse took me to the office of Dr. Elise Strang L'Esperance, founder of the Clinic.

She would tell me. I found Dr. L'Esperance in her office, a bleak corner room with only a couple of chairs, a desk with a microscope, a blackboard, and an examination table. The shutters banged and the wind screamed like a woman having an arm torn off.

"Come in," called Dr. L'Esperance. "This place sounds like *Tess of the D'Urbervilles.*" Dr. L'Esperance, a hearty woman of about sixty, with dark reddish hair piled in an old-fashioned neat heap on her head, has the outdoor horsey look of a woman who has long ridden to hounds with a good pack. It is enormously difficult to withstand her power and her charm, her bluff goodwill. From her I found out that if cancer is uncovered in one of these normal-appearing women, the Clinic sends a letter to the patient's own doctor, usually with some such easy phrasing as "in our experience we find that this case can be helped through...."

The Prevention Clinic, named in memory of Dr. L'Esperance's own mother, who died of cancer, was started and supported in the beginning by the doctor and her sister, Miss Mary Strang. It actually started in 1937 at the New York Infirmary for Women and Children. (That Clinic is still in operation, but in addition to diagnosis, treatment is provided.) With the results of the Clinic in hand Dr. L'Esperance went to the doctors of Memorial Hospital in 1940, convinced its eager and interested staff. Unfortunately there was no space. Dr. L'Esperance, however, has the spreading quality of oil, the smoothness of rich ice cream. That year she squeezed her Clinic into Memorial's admitting clinic, took over a space as big as a hall closet. There, 185 persons were examined, about four cases revealed. The most notable one, that of a woman who came in complaining of a lump in her breast. After examination the doctors could locate no lump in her breasts, but they found a cervical cancer. Under ordinary circumstances this cancer would never have been revealed until far too late. Now in 1945 the Prevention Clinic had 1400 new clients, 1254 returnees. The Clinic does a great deal of work in order to find its two cases per hundred. "But," said Dr. L'Esperance, "if one of those cases is your mother or daughter, then you do not think the work is too much."

As Dr. L'Esperance talked of the early days of the Clinic and of its enormous progress in these five years, I thought of the huddle of rooms, and equipment when compared with the barn-like *(Continued on page 159)*

All over the world ...the watchword is

HOMIS*

...a name internationally famous for five decades of watchmaking genius and designing skill. * * * As a gift, as a quality timepiece to serve you faithfully, accurately year after year—choose one of the many glamour-styled Homis creations. * * * *

Featured by better jewelry and department stores everywhere

HOMIS WATCH CO.

Manufacturers of fine timepieces since 1898

Switzerland
Los Angeles, California

*trademark registered

In keeping with the MARYLAND tradition, here is an expensive beer which critics regard well worth the tariff.

IN LIMITED QUANTITIES FROM COAST TO COAST

NATIONAL *Premium* BEER

by the NATIONAL BREWING COMPANY OF BALTIMORE IN MARYLAND

NEW YORK STATE
WIDMER'S WINES
and Vermouths
Vintners of Fine Wines Since 1888
WIDMER'S WINE CELLARS, Inc., NAPLES, N.Y.

SPOT CANCER

(Continued from page 158)

expanse of public rooms throughout the city. Two Cancer Prevention Clinics in all New York, pushed into the space of a six-room apartment. When the Memorial Cancer Center Drive is finished, Strang Clinic will have its own space.

The Clinic has a two-part prevention program. First, since its staff sees hundreds more cases a year than a doctor in normal family practice, it recognizes cancer in its earliest stages, thereby opening the way to early and effective treatment which means that many cases can be either cured or arrested. As part of Memorial Hospital where the doctors do nothing but cancer work, it has the advantage of special knowledge. In 1944 the hospital's Breast Service performed 1288 breast operations, as against seventy breast operations in a thousand-bed general hospital, equally famous. The second part of the Clinic's prevention work lies in showing how to avoid the small lesions which may lead to cancer. Many women have been shown that their brassière or slip straps bear down on a mole, many men have been shown how a tight collar rubs on a wart, both are shown how a badly fitted bridge may irritate the gums or the tongue.

When the Clinic was first under discussion, there was a to-do about naming it. Should it be called a Prevention or a Detection Clinic? The former won on a purely psychological basis. Detection would mean to some that the cancer existed, and therefore in fear a number of persons might be afraid to come. Prevention would mean knowledge probably of the non-existence of cancer, and instead of fear there would be relief.

Dr. L'Esperance gave me a couple of reports and I left the building. Waiting for a taxi outside was the woman with the "exuberant bust." Pointing vaguely around, she said to me, "My sister thinks she has this but she's afraid to come and find out. 'Don't be a goddam idiot,' I said to her, 'what can they do to you? So you've got it, you think. Who are you,' I said, 'a body-reader? You stick to cooking boiled dinners and let the doctors do the reading.'"

JUNIOR FASHIONS

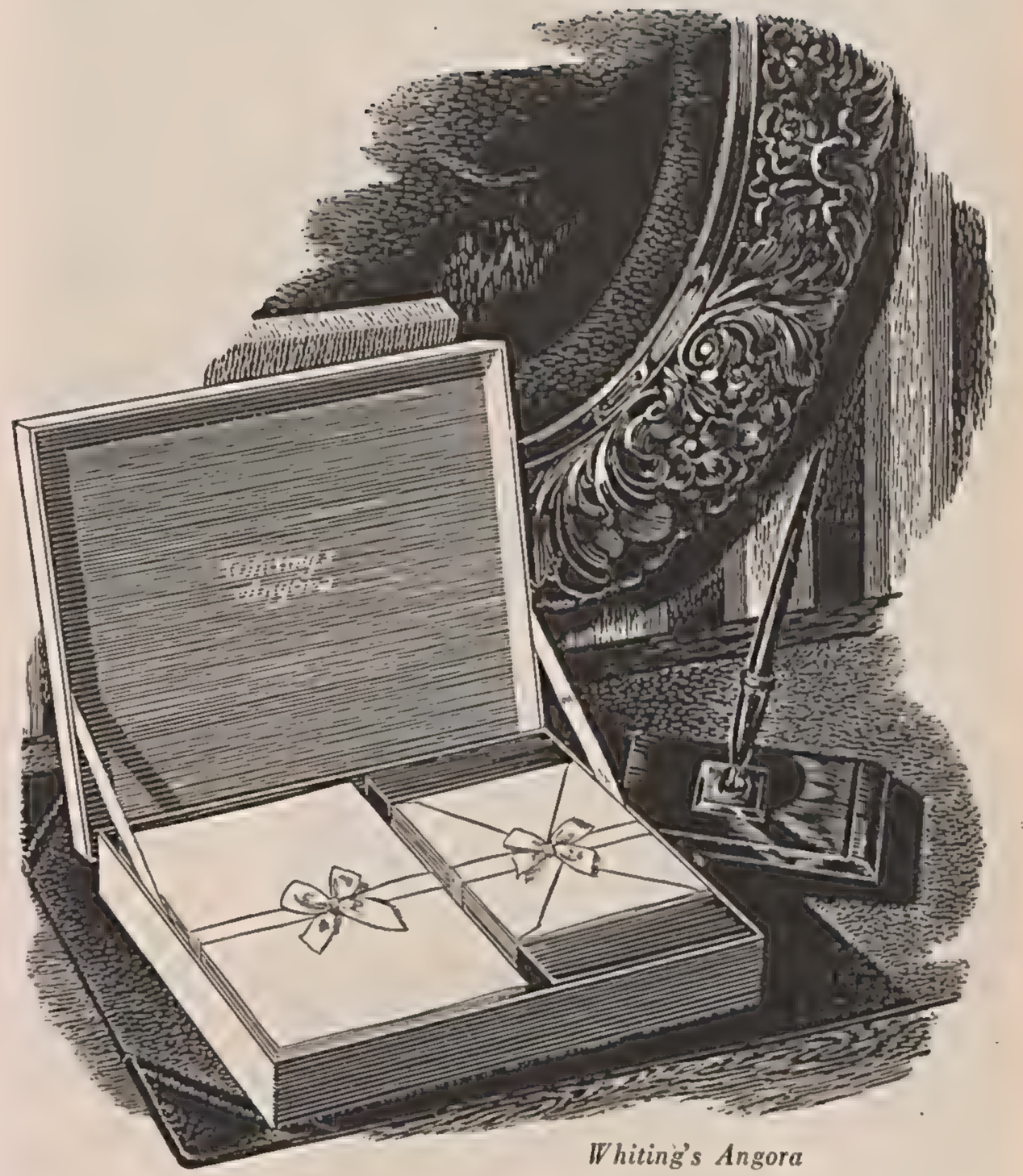
The coat shown on page 124 and the dress on page 125 can be found in many shops throughout the country. Listed below are some of the stores which carry them.

THE BLACK COAT

Boston, Mass. . . . Wm. Filene's Sons Co.
Dallas, Tex. . . . . Neiman-Marcus Co.
Indianapolis, Ind. . The Wm. H. Block Co.
Milwaukee, Wis. . . . . Boston Store
Rochester, N. Y. . . McCurdy & Co., Inc.
St. Louis, Mo. . . Stix, Baer & Fuller Co.

THE GREY DRESS

Atlanta, Ga. . . . . J. P. Allen & Co.
Cincinnati, Ohio . . Mabley & Carew Co.
Dallas, Tex. . . . . A. Harris & Co.
Hartford, Conn. . . . G. Fox & Co., Inc.
Indianapolis, Ind. . The Wm. H. Block Co.
Los Angeles, Calif. . . . . The May Co.
New Orleans, La. . . . Kreeger Store, Inc.
Phoenix, Ariz. . . . . Goldwater's
Portland, Ore. . . . . Meier & Frank Co.
Tulsa, Okla. . . . . Seidenbach's
Waterbury, Conn. . . . . Forester, Inc.



Your thoughts on paper are reflections of you

Your letters bring you close to distant friends and loved ones, wakening memories of you. How important, then, that the paper you write on should enhance your individuality. Whiting Papers offer you a wide choice of colors, sizes and finishes . . and the uniform quality that for 80 years has been a gracious hallmark of distinction. Ask for Whiting Papers by name at leading stationers everywhere.

WHITING PAPER COMPANY
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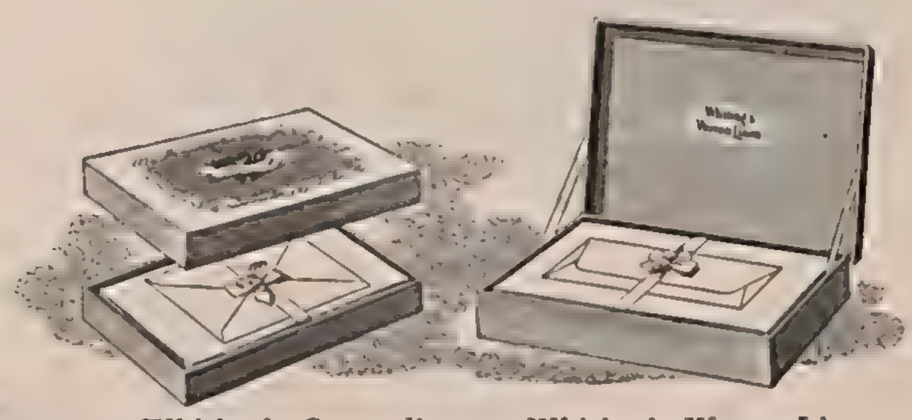
Mills at Holyoke, Massachusetts



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When you think of writing think of Whiting

The Lingerie of The Stars

Twinkle, twinkle, little Star, in sparkling lingerie by LUXITE. Slips, gowns, panties and other intimate apparel that will play a stellar role in your wardrobe.

Illustrated . . . *a sleek, smartly sculptured, Slenderwear Girdle by LUXITE.*

HOLEPROOF HOSIERY COMPANY
Milwaukee 1, Wisconsin ☆

proportioned Women's hosiery and men's socks by HOLEPROOF

ROLL CALL

By Marion W. Flexner

THERE used to be a restaurant in Louisville, so famous for its rolls that people came from all over Kentucky just to taste them. They were twin rolls, with that true home-made flavour, the outside flakey and brown, the insides light and fluffy, almost the consistency of Angel Food cake. They came to the table in a wicker basket, buried in a snowy white napkin, and were served piping hot. We buttered them immediately, and I still remember how they almost dissolved without chewing when we popped them into our mouths. Of course we tried to get the recipe—everyone did—but no amount of cajolery, or even bribery, would induce the manager to part with it.

One day, not long ago, I went to a friend's house and by a lucky chance was served a roll that in every respect resembled those wonderful ones we had raved about all these years. The friend insisted it was made from the old formula. She had gotten it via the kitchen grapevine, from a maid, who had a friend, who worked in the old restaurant. Good recipes, like good deeds, have a way of getting around, and my friend was generous enough to share her secret with me.

When I made up the dough, I noticed that it was sweeter and richer than most refrigerator rolls and I began to experiment with it, using it for Raised Doughnuts, Jelly Doughnuts, Hot Cross and other Buns, Stollen, Streusel Kuchen, et cetera. In fact I found that with this basic dough I could make any number of sweet breads that could pinch-hit for dessert, and this was no small item, sugar rationing being what it is. Here's the recipe, and I hope you too will be inspired to try it in various ways.

Ice Box Sweet Roll Dough
(Basic Recipe)

6 cupfuls of flour (sifted once before measuring)
1 teaspoonful salt
1 yeast cake
½ cupful sugar
2 cupfuls pasteurized milk
1 well beaten egg
10 tablespoonfuls melted butter and more to use when making out rolls. (Vegetable shortening can be substituted for butter, but the rolls are not as rich.)

After the flour has been sifted, measure 6 cupfuls. Take 3 of those cupfuls and put into the sifter again with the sugar and salt. Sift into a bowl and set aside.

Warm 2 cupfuls of pasteurized milk—if raw milk is used it must be boiled and cooled to tepid before using. With ½ cupful of luke-warm milk, mix a yeast cake. With the other 1½ cupfuls mix the well-beaten egg and melted butter or vegetable shortening. Pour the liquid ingredients into the flour mixture, stirring to make a smooth batter. It will resemble a thick soup, but don't worry. Cover the bowl with a clean towel and set aside in a warm place until it rises 2 times its bulk. This takes from 1½ hours in summer to 2 in winter. Stir into the sponge the remaining 3 cupfuls of sifted flour. The dough will be soft—too soft to handle at first. Place it in the ice box in a covered container for 24 hours before using. In an emergency, the dough can be made up early one morning and rolled out at four o'clock that same afternoon. But the rolls are better if left undisturbed until the next day.

The original twin rolls served at our famous Louisville restaurant were made out as follows:

Roll a small piece of dough ½ inch thick on a floured board. Cut out with an average size biscuit cutter. Submerge these biscuits in melted butter or vegetable shortening, then fold in half, pinching the edges together in the centre. Put two of

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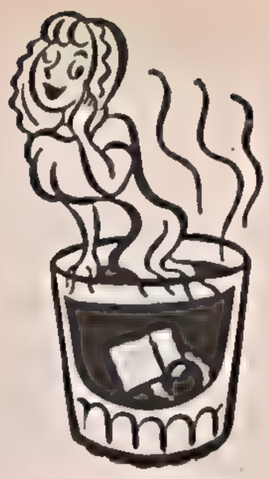
THE SUBTLE DELIGHT OF AN OLD FASHIONED



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ROLL CALL

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these folded biscuits side by side, smooth side up, in a greased muffin tin. Let rise until very light. This will take 2 hours in summer, 2½ to 3 in winter.

Bake the rolls in a very hot oven, 450 degrees, until they are golden brown. This takes from 15 to 20 minutes. Serve very hot.

Hot Cross Buns
(6 servings)

Buns with crosses were eaten by the ancient Greeks and Romans as well as the pagan Saxons. But their bread was very different from the delicately spiced confection we know today as Hot Cross Buns.

To make Hot Cross Buns, take ⅓ of the ice box roll recipe. Mix with it ½ teaspoonful of cinnamon, ¼ teaspoonful of allspice, and ¼ teaspoonful of mace. Add ½ cupful of currants or raisins. Take a heaping teaspoonful of dough and roll into balls, the size of a golf ball, or make them larger if desired. Place them on a well-greased cookie tin, two inches apart.

With a pair of scissors make two incisions the shape of a cross on top of each ball. A sharp knife can also be used. Beat a whole egg with a tablespoonful of water and brush each bun with this. Set aside in a warm place to rise until light—2 to 3 hours. Bake in a very hot oven, 450 degrees, until buns are brown. Remove from the stove and while still warm, make a cross on the top of each with

Vanilla Glaze

Mix ¼ cupful of powdered sugar with a teaspoonful of melted butter and a few drops of vanilla. If too thick, add more butter; if too thin, more sugar.

Chelsea or Plum Buns
(6 servings)

To the above recipe add an ounce of candied orange peel and ½ teaspoonful of ground nutmeg. When the buns have been moulded and placed on the cookie tin, snip them around the bottom edge with the scissors or a sharp knife. To raise and bake follow the directions for Hot Cross Buns.

Bath or Seed Buns
(6 servings)

These delightful buns graced almost every British tea table before the war, and are nice to serve at the end of a simple brunch or Sunday night supper. Old English cookery books differ, however, as to the exact ingredients. Some call for caraway seeds, others demand candied lemon and orange peel, and still others want currants. Here's the most popular British version:

Take ⅓ the Sweet Ice Box Roll Dough and put it into a bowl. Add to it the grated peel of half a lemon and an ounce of either candied lemon or orange peel, chopped fine. The rolls are made out just as the Hot Cross Buns are made, brushed with the egg mixture, then sprinkled with crushed lump sugar or rock candy, currants or chopped candied lemon or orange peel. They too are allowed to rise 2 to 3 hours and are baked until brown in a hot oven, 450 degrees.

Streusel Kuchen
(6 servings)

This was supposed to be the last ex-Kaiser's favourite breakfast sweet, but we like it with coffee at the end of lunch or dinner.

Take ⅓ of the recipe for Sweet Ice Box Roll Dough and press it into a greased 9-inch-square cake pan. With a finger, press holes in the dough every 3 inches. Brush the surface with melted butter. Top immediately with Streusel crumbs. Let rise 2 to 3 hours in a warm place and bake in hot oven from 20 to 25 minutes or until dough is thoroughly done. While still hot cut into squares and serve.

Streusel Crumbs

Mix 2 tablespoonfuls soft, but not melted, butter with ½ cupful of flour, a teaspoonful of cinnamon and ½ cupful of brown sugar. Sprinkle these crumbs evenly over the buttered dough.

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ROLL CALL

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Stollen
(4 servings)

During the Christmas holidays we used to buy the most delicious Stollen from a neighbourhood bakery. When I asked how it was made I was told that almond paste was rolled into the dough before it was cooked. No other directions were given me, but not long ago I came across a can of imported almond paste and lost no time trying to turn out a Stollen of my own. I rolled 1 cupful of the Ice Box Roll dough very thin—almost as thin as pie crust. This I brushed with melted butter and spread with a mixture made of ¼ cupful of real almond paste blended with an unbeaten egg white, a rounded tablespoonful of powdered and another of granulated sugar, a drop of rose water and another of almond extract.

I dusted cinnamon and grated nutmeg very lightly over the almond paste. Then I rolled the dough, as I would a jelly roll, and pinched the ends together. I placed this whole roll like a horseshoe into a greased 9-inch-square pan, and brushed the surface with melted butter.

With the kitchen scissors I cut the roll half way through in 5 or 6 places, then twisted the cut surfaces so that the layers of filling were on top. The Stollen was put in a warm place and allowed to rise for 2½ hours, then baked in a hot oven, 450 degrees, for 20 to 25 minutes. While it was still warm it was spread with vanilla glaze to which ¼ teaspoonful of almond extract had been added (see recipe under Hot Cross Buns). Then it was sprinkled with ¼ cupful blanched, toasted, coarsely chopped almonds before the icing hardened.

Raised Doughnuts
(6 servings)

Mix ⅓ of the Sweet Ice Box Roll Dough with ½ teaspoonful of freshly grated nutmeg. Then roll ½ inch thick on a floured board. Cut out with a floured doughnut cutter, saving the small balls from the centre to use later.

Place on an ungreased cookie tin, letting rise 1 hour on one side, then turning and letting rise an hour on the other.

To cook, have a skillet or pan of hot melted leaf lard or vegetable shortening (365 degrees if you own a cooking thermometer). Place 2 or 3 doughnuts at a time into the hot grease. When one side is brown, turn and brown on the other, being careful not to puncture the doughnuts when handling. Drain on brown or absorbent paper. Dust with powdered sugar, or a mixture of ½ teaspoonful of cinnamon and a heaping tablespoonful of powdered sugar, or ice with vanilla glaze while still warm. (See recipe under Hot Cross Buns.) *(Continued on page 163)*

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Jelly Doughnut Balls
(6 servings)

At the same time we make the doughnuts, we prepare Jelly Doughnut Balls from the centre rounds left from cutting out the doughnuts. Or if all the dough is made into Jelly Doughnut Balls use a small biscuit cutter. Prepare the balls according to the directions given for raised doughnuts. When they have been cooked, allow to cool slightly. Then split and place ½ teaspoonful of firm jelly in the centre of each—we used currant and raspberry, but grape, blackberry, or apple would do. Dust with powdered sugar before sending it to the table.

Rum Rolls
(6 servings)

In many old Washington restaurants, such as the Occidental, Rum Rolls are the specialty of the house. Sometimes they are plain and again are filled with raisins or currants. But all of them are iced with a delicious rum frosting. They are nice with a pot of tea on a cold winter's afternoon, or for a light dessert after a heavy meal. To make them, work 1 tablespoonful of Jamaica rum into ⅓ of the ice box roll dough. Roll thin on a floured board. Brush with melted butter, sprinkle with ¼ cupful of currants and ¼ cupful of sugar. Dust with freshly ground nutmeg—about ¼ teaspoonful. Roll up like a jelly roll, pinching the ends together. Cut this roll into slices about 1 inch thick, and place side by side in a 9-inch square cake pan, well-greased with 2 tablespoonfuls of melted butter.

Then, with the palm of the hand, mash them very flat, spreading the dough to cover the whole surface of the bottom of the pan.

Let rise in a warm place 2 to 3 hours or until light, then bake in a hot oven 450 degrees for twenty minutes, or until rolls seem done. Turn out into a plate and when cool frost with rum icing made by mixing ½ cupful of powdered sugar with a teaspoonful of melted butter and a tablespoonful of Jamaica rum, or enough to make the icing the proper consistency to spread. Smooth over the surface of the rolls and let harden slightly before serving.

Glazed Orange Rolls
(6 servings)

The filling for these dessert rolls must be made the day before it is to be used. Squeeze the juice and pulp from a large orange. Remove the seeds, but do not strain. Then put the orange skin (white part as well as yellow) through the finest blade of the meat grinder.

In a saucepan mix the orange juice, pulp and rind with a cupful of sugar and ½ cupful of butter or margarine. Place on the stove over a low flame, stirring until butter and sugar are dissolved. *(Continued on page 164)*

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ROLL CALL

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Simmer until thick—about 8 minutes by the clock. Then pour into a bowl, cool, cover and put in the ice box until ready to use.

Roll out ⅓ the Sweet Ice Box Roll Dough. Spread the thick orange filling over the dough. Roll up like a jelly roll, pinching the ends to keep the filling from escaping.

Into the bottom of a 9-inch square pan put 4 tablespoonfuls of melted butter or margarine and spread evenly. Sprinkle lightly with a tablespoonful of white sugar. Cut the orange roll into inch slices and place side by side in the pan. When the pan is full mash the rolls flat with the palm of the hand, distributing the dough evenly over the surface. Set in a warm place to rise—2 to 3 hours.

Bake rolls 30 minutes in a moderate oven, 375 degrees, or until the tops are brown. Turn out immediately into a plate (bottom side up) and scrape all the orange syrup over the surface of the rolls.

If the under side is not sufficiently caramelized, slip the rolls back into the pan in which they were cooked, leaving the bottom side exposed. Return to the oven for 5 or 10 minutes, or until the rolls become glazed and golden brown, but watch carefully to see that they do not burn. Serve warm.

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